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THE RUDIMENTS OF MUSIC:

TO WHICH IS ADDED,

A

COLLECTION of the beſt CHURCH TUNES, HYMNS, CANONS, and ANTHEMS.

BY

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BRITISH MUSEUM

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TO THE RIGHT HONOURABLE

THE EARL OF HADINTON,

LORD BINNING AND BYRES,

LORD of the REGALITY of DREM and ST JOHN,

GOVERNOR
OF THE MUSICAL SOCIETY IN
EDINBURGH;

THE FOLLOWING SHEETS, INTENDED AS A SHORT AND EASY INTRODUCTION TO THE STUDY OF MUSIC, ARE HUMBLY INSCRIBED BY

HIS LORDSHIP'S

MOST OBEDIENT, AND

MOST HUMBLE SERVANT,

JAMES THOMSON.

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THE

PREFACE.

CONSIDERING the many able Performances of this ſort, it cannot be reaſonably expected that any thing new ſhould be advanced in this ſmall Treatiſe, which is principally intended for the benefit of young Beginners, and on that account the greateſt plainneſs and ſimplicity has been ſtudied. I have attempted to make a Collection of the beſt obſervations made by Authors of the greateſt note, and added theſe of my own;

own ; all reduced, I flatter myſelf, to a method more eaſy and correct than any hitherto publiſhed on the ſubject. The ſeveral parts are illuſtrated in their order, that the Learner might have all the aſſiſtance poſſible, with what ſucceſs is humbly ſubmitted to the impartial determination of the Public.

THE RUDIMENTS OF MUSIC, &c.

SECTION I.

Of the SCALE *of* MUSIC.

THE *Gamut* or *Scale* of *Muſic*, is ſo neceſſary to be learned, and well underſtood, that no perſon can attain to any knowledge in the Art of Muſic, unleſs he be well acquainted with it. It is not inſerted in the Plate with a view to be ſung, but to ſhew the following things:

Firſt, The degrees of Sound, by which a Voice, natural or artificial, may either aſcend or deſcend, from any given Sound, to any harmonic or inharmonic Interval.

Secondly, To diſtinguiſh all Keys whether Flat or Grave, Sharp or Acute.

And *laſtly*, To ſhew the moſt regular order of all Tones and Semitones, which naturally ariſe from a flat or ſharp ſeries of Notes aſcending or deſcending.

From which order of Notes, are deduced all the proportions of ſound, and the properties of the ſame; and alſo the relations which ariſe from their different combinations and ſucceſſions. Theſe include the whole buſineſs of harmony and melody, and are the foundation upon which the whole ſuperſtructure of Muſic is built. Hence nothing can be admitted into muſical compoſition, which does not derive from the Scale, and can be demonſtrated from it. And though there are many intervals of ſound within the compaſs of the human Voice, or an artificial Inſtrument, yet it is moſt certain, that the number *ſeven* comprehends all the variety which Muſic can afford; and theſe ſeven Sounds are named by the firſt ſeven letters of the Alphabet, viz. *A*, *B*, *C*, *D*, *E*, *F*, *G*; therefore every eighth letter, together with its degree of ſound, is the ſame whether reckoned upward or downward; and the number *eight* is the bound or limit of the materials of Muſical Compoſition. That Learners may know the name of each line or ſpace contain'd in the Scale, or any piece of Muſic wrote in the ſame cliff, each Note in the Scale has its own name below it, and is to be read in the following manner; *C* upon the ledger-line, *D* upon the ledger-ſpace, *E* on the firſt line, *F* on the firſt ſpace, *G* on the ſecond line, *&c.* All little lines which may be placed above or below the five lines, as ſome extenſive pieces require, are called Ledger-lines.

The Notes of the Baſs having different names from thoſe upon the ſame lines and ſpaces of the Treble, the Learner muſt be well acquainted with the Notes of the Treble before he proceeds to the Baſs. To name the Notes by theſe ſyllables *fa*, *ſol*, *la*, &c. is improper, however much it has been and is the practice of many; the objections to which, are ſo numerous, that were they here to be mentioned it would not only ſwell this Treatiſe too much; but at the ſame time affront the underſtanding of ſuch as have attained to any knowledge in the art of Muſic. On the other hand, as every Compoſition of Muſic is underſtood from the alphabet letters, though ever ſo artfully diſguiſed by Tranſpoſition, I therefore think it moſt proper for Learners to call the Notes by them.

S E C T. II.

Of the Name and Meaſure of each Note and Reſt in Muſic.

In Muſic there are ſix different Notes, *viz.* a *Semibreve*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver* and *Demiſemiquaver*. The firſt of which is the whole time or Meaſure-note, all the other Notes being made in proportion to it; which Note, in the original, muſt be held as long as four Motions, Seconds or Beats of the pendulum of a large eight-day houſe-clock. The *Minum* is one half or ſecond part of the *Semibreve*; the *Crotchet* one fourth; the *Quaver* one eight; the *Semiquaver* one ſixteenth; and the *Demiſemiquaver* is the 32d part of the *Semibreve*.

Theſe characters called *Reſts*, ſignify in compoſition, that the Performer muſt reſt or keep ſilent, ſo long time as the Notes which they repreſent, whether a Semibreve, Minum, Crotchet, or Quaver, &c. require; and they are alſo called by the ſame names, as *a Semibreve-reſt*, *a Minum-reſt*, &c.

S E C T. III.

Of Pointed Notes.

A Point of addition is a little Dote always ſet after any Note, and ſignifies that the Note after which it is placed, muſt be held half as long again as it was before: If it follows a Semibreve, the Semibreve muſt be held as long as three Minums: If it is after a Minum, it muſt be held as long as three Crotchets, &c.

SECT. IV.

Of Common Time, and its various Moods.

This part of Muſic is ſo neceſſary to be underſtood, that none, whatever they pretend, can ſing or play without it, either in concert or by themſelves.

Common Time is meaſured by even numbers, each Bar containing either one Semibreve (which is the Meaſure-note), two Minums, or four Crotchets, *&c.* and is meaſured by beating the time into two even or equal parts, that is, the hand or foot muſt be juſt as long down as up. But here it muſt be obſerved, that in all Treble time Moods, as well as in Common, the hand or foot muſt be down at the firſt Note of each Bar, and all odd Notes before a Bar, are to be performed with them up: Alſo, all Reſts met with, muſt be conſidered and beat as Notes; and in beating, the thought muſt guide the motion of either hand or foot, and not the motion the thought. To know theſe things, and practice them, will render the performance of every Compoſition agreeable both to the Hearer and Performer. But to return; in Common Time there are three Moods, the firſt of which is the Adagio, which imports a very ſlow movement; ſo ſlow, that the Semibreve, or any other Note in it, muſt be held in their original length, as demonſtrated in the Section upon the Notes. The ſecond Mood, in this ſort of time, is the Largo, which is a little briſker, or half as quick again as the Adagio.

The laſt of theſe characters, in this ſort of time, is the Allegro-mood; which is half as quick again as the Largo, and as quick again as the Adagio.

This Mood has generally two Minums in its Bar, which are performed in the time of two Crotchets; ſometimes it has only two Crotchets in the Bar, marked with a large 2d figure, or $\frac{2}{4}$, which Notes muſt be the propereſt for this Mood, ſeeing it is as quick again as the Adagio.

SECT. V.

Of Treble Time and *its various Moods.*

When Muſic moves by odd numbers, and every Bar is meaſured by beating the Time in two unequal parts, as two and one, that piece is ſaid to be compoſed in Treble Time, and may be known from the following marks or moods of time prefixed at the beginning, *viz.* $\frac{3}{2}$, $\frac{3}{4}$, &c. In beating of Common time, the hand or foot, is juſt as long down as up;

But in Treble time, they are as long again down as up.

However, to ſet the whole in a clearer light, each Mood ſhall be explained in its order.

The firſt and ſloweſt Mood in Treble time, marked $\frac{3}{2}$, is a treble meaſure of three Minums to two ſuch like Notes in Common time, and performed in the ſame time, which is half as quick again as their original length; each Bar having three Minums, two muſt be performed down, and one up. The ſecond Treble time Mood, marked $\frac{3}{4}$, having only three Crotchets in its Bar, is one-fourth leſs in every

Bar than Common time; two performed down and one up.

The third Treble time Mood, marked $\frac{3}{8}$, having only three Quavers in the Bar, is five-eights leſs in every Bar than Common time; two performed down and one up.

The fourth Mood, under the name of Treble Time, marked $\frac{6}{4}$, having ſix Crotchets in the Bar, has two-fourths more in every Bar than Common time; three performed down and as many up; each Crotchet in this Mood, muſt be performed one-third quicker than in the Adagio or ſloweſt Mood in Common time.

The fifth Mood, under the name of Treble Time, marked $\frac{6}{8}$, having only ſix Quavers in the Bar, is two-eights leſs in every Bar than Common time; three performed down and three up, and is to the Mood $\frac{6}{4}$, as Allegro to Adagio in Common time, which is juſt as quick again.

The ſixth Treble time Mood, marked $\frac{9}{4}$, having nine Crotchets in the Bar, is five-fourths more in every Bar than Common time; ſix performed down and three up, and is half as quick again as $\frac{6}{4}$.

The ſeventh Treble time Mood, marked $\frac{9}{8}$, having nine Quavers in the Bar, is one-eight more in every Bar than Common time; ſix performed down and three up, and is as quick again as $\frac{9}{4}$.

The eighth Treble time Mood, marked $\frac{9}{16}$, having only nine Semiquavers in the Bar, is ſeven-ſixteenths leſs in every Bar than Common time; ſix performed down and three up, and is as quick again as $\frac{9}{8}$.

The ninth Mood, under the name of Treble Time, marked $\frac{12}{4}$, having twelve Crotchets in the Bar, is eight-fourths more in every Bar than Common time; ſix performed down and as many up, and is as quick again as $\frac{6}{4}$.

The laſt Mood, under the name of Treble Time, marked $\frac{12}{8}$, having twelve Quavers in the Bar, is four-eights more in every bar than Common time; ſix performed down and as many up, and is as quick again as $\frac{12}{4}$.

Having ſpoke of all the various Marks or Moods of Time now in uſe; it is to be obſerved, that though the Moods $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$ and $\frac{12}{8}$ paſs under the name of Treble Time, yet it is certain from the following reaſons, that theſe Moods do belong to Common Time. And *firſt*, The Mood $\frac{6}{4}$ has, for ſmoothneſs of the movement, the Baſs frequently written in Minums, *i. e.* two pointed Minums in the Bar, one performed down and one up; the Mood $\frac{6}{8}$ written in Crotchets, one beat down and one up; the Mood $\frac{12}{4}$ in pointed Minums, two performed down and two up; and the Mood $\frac{12}{8}$ has the Baſs written in Crotchets, two performed down and two up.

Secondly, Since every Bar, whether in Common Time or in Treble, is meaſured by the beating, or dividing it into even or odd parts, as is expreſſed in the Baſs; it is therefore obvious, that theſe movements do truly belong to Common Time, and may, with propriety, be termed Moods in Common Time.

N. B. That though of neceſſity, one or other of the above marks or moods of time, muſt be prefixed at the beginning of every compoſition, yet words are alſo uſed, and very neceſſary, in order to expreſs with what ſlowneſs or quickneſs a movement is to be performed, ſuch as Adagio, Largo, Allegro, Vivace, Preſto, Preſtiſſimo, *&c.*

SECT. VI.

Of Flat and Sharp Harmony.

In Muſic there are only two kinds of harmony, flat and ſharp; the difference of which can only be underſtood from the third above the Key, (the Key of any Tune, is that whereon the Tune ends; and though it may be altered for variety in the upper or leading part, yet the laſt Note of the Baſs is always the Key.) If the third above the Key be flat, the Harmony muſt be flat alſo, and if the third be ſharp, ſo muſt the Harmony.

And as it is the third which conſtitutes the Key, and is eſſential to the Tune, ſo there is only one difference betwixt flat and ſharp thirds, and it ariſes from the order of the tones and ſemitones. In every ſeries of eight notes, are five whole tones and two ſemitones, though differently diſpoſed; the firſt ſemitone of a flat ſeries, falls upon the third, or that which is next above the ſecond from the Key; and the ſecond ſemitone falls on the ſixth, or that which is next above the fifth from the Key. In a ſharp Series or Key, the firſt ſemitone falls on the fourth, or that which is next above the third from the Key; and the ſecond ſemitone falls on the eight, or that which is next above the ſeventh from the Key. To prove both caſes, witneſs *A* the natural flat Key in the Scale, (for, as was ſaid before, nothing can be admitted into Muſical Compoſition, unleſs it depend upon the Scale, and can be demonſtrated from it), where the firſt ſemitone falls upon *C* the third from *A*, and the ſecond upon *F* the ſixth; and *C* is the natural ſharp Key, where the firſt ſemitone falls on *F* the fourth from *C* and the ſecond ſemitone upon *C* the eighth: The ſemitones in the Scale are diſtinguiſhed from the full tones, by being put cloſſer together.

Now, in order to know whether the third from the Key of any Tune be flat or ſharp, as muſt be done before the Harmony can be determined, the number of ſemitones contained in both thirds muſt be conſidered. And firſt, if the third above the Key-note of any Tune conſiſts of only three ſemitones, or one full tone and a ſemitone, as from *A* the flat Key in the Scale, to *C* the third, then the Harmony is flat, and that piece is ſaid to be compoſed in a flat Key, whoſe ſixth and ſeventh from the Key are flat, as well as the third.

But, on the contrary, if the third above the Key-note conſiſts of four ſemitones, or two whole tones, as from *C* the natural ſharp Key, to *E* the third from ſaid Key, then that piece is ſaid to be compoſed in a ſharp Key, whoſe ſixth and ſeventh from the Key are ſharp, as well as the third.

SECT. VII.

Of Tranſpoſition.

To tranſpoſe, is to remove from one Key to another; and as ſome Keys are more difficult to perform in than others, both upon wind and ſtopped inſtruments, (though to good performers, all Keys are eaſy upon the Organ, and Harpſichord),

ſichord), Tranſpoſition is therefore abſolutely neceſſary, in order to remove any piece of Muſic which may be found too low or high for any particular inſtrument, or human voice accompanying it, into the Key that will beſt ſuit the inſtrument, and is within the compaſs of the voice. There is in every Octave or Series of eight notes, two natural ſemitones, tho' differently diſpoſed. And to diſpoſe of theſe properly, is the Art now to be conſidered.

In every ſharp Key, the ſemitones fall upon the fourth and the eighth; and in every flat Key, on the third and ſixth; the name of the natural ſharp Key, whoſe ſemitones are the fourth and eighth, without the addition of Flat or Sharp, is *C*: And the name of the natural flat Key, whoſe ſemitones are the third and ſixth, is *A*. Theſe two natural Keys are the only pattern for tranſpoſing, in all artificial ſharp or flat Keys, by remembering the name and proper poſition of the ſemitones. It may be required to tranſpoſe from any Key with a ſharp third, into another of the ſame, which always muſt be done: (For no tune in a ſharp Key can be compoſed or performed in a flat one; nor that which is flat in a ſharp). I ſhall therefore proceed according to the order of Tranſpoſition in the plate.

And firſt of Tranſpoſition by Sharps.

Let it be required to tranſpoſe out of the natural ſharp Key *C*, whoſe ſemitones fall on the fourth and eighth, and the flat Key *A*, whoſe ſemitones are the third and ſixth, into the next Keys in the order of Tranſpoſition by Sharps; then by the addition of a Sharp upon *F*, *G* becomes the new ſharp Key, and *E* the new flat Key; where the ſemitones are found in the ſame order as was before, namely, the fourth and eighth from the new ſharp Key *G*, and third and ſixth from the new flat Key *E*. Therefore the ſemitones of both Keys lie, the firſt betwixt *B* and *C*, the ſecond betwixt *F* and *G*.

N. B. The two natural ſemitones in every Key are diſtinguiſhed in the Plate from the whole tones, by being cloſſer together.

Again let it be required to tranſpoſe from the artificial ſharp Key *G*, and flat Key *E*, into the next Keys in the order; then by the addition of a Sharp upon *C*, *D* becomes the new ſharp Key, and *B* the new Flat; therefore the ſemitones of both Keys lie betwixt *F*, *G*, *C* and *D*.

Obſerve that every Sharp which is ſet down for the Tunes tranſpoſed, muſt be included in every following Tranſpoſition by Sharps; for it is impoſſible that *C* can be marked ſharp, unleſs *F* be ſharped alſo, *F* being the flateſt note in the Scale, and *C* the next to *F*, *&c.*

Again let it be required to remove from the ſharp Key *D*, and flat Key *B*, into the next Keys in the order.

Then by the addition of a Sharp upon *G*, *A* becomes the new ſharp Key, and *F* the new Flat; therefore the ſemitones of both Keys lie between *C*, *D*, *G* and *A.*

Again let it be required to remove from the ſharp Key *A*, and flat Key *F*, into the next Keys in the order; then by the addition of a Sharp upon *D*, *E* becomes the new ſharp Key, and *C* the new Flat; the ſemitones of both Keys lie betwixt *G*, *A*, *D* and *E.*

To inſiſt further upon the method of tranſpoſing by Sharps, would be idle, as every removal by them in a ſharp Key, is by changing the firſt ſemitone; and in a flat Key, by changing the ſecond; for the next new Key to *E*, the laſt artificial ſharp Key will be *B*, with the addition of a ſharp to *A*; and the next new Key to *C*, the laſt artificial flat Key will be *G*, *&c*. Every Sharp in the order of Tranſpoſition removes the Key to the fifth above, or fourth below.

SECT. VIII.

Of Tranſpoſition by Flats.

Let it be required to tranſpoſe out of the natural ſharp Key *C*, and flat Key *A*, into the next Keys in the order of Tranſpoſition by Flats; then by the addition of a Flat upon *B*, *F* becomes the new ſharp Key, and *D* the new Flat; where the ſemitones are found in the ſame proper order, as was before, namely the fourth and eighth from the new ſharp Key *F*, and the third and ſixth from the new flat Key *D*; therefore the ſemitones of both Keys lie between *A*, *B*, *E* and *F*.

Again let it be required to remove from the ſharp Key *F*, and flat Key *D*, into the next Keys in the order; then by the addition of a Flat upon *E*, *B* becomes the new ſharp Key, and *G* the new

Flat; therefore the ſemitones of both Keys lie between *D*, *E*, *A* and *B*.

Again, let it be required to remove from the ſharp Key *B*, and flat Key *G*, into the next Keys in the order; then by the addition of a Flat upon *A*, *E* becomes the new ſharp Key, and *C* the new Flat; the ſemitones of both Keys lie betwixt *G*, *A*, *D* and *E*. As every Sharp in the order of Tranſpoſition, removes the Key of any tune to a fifth above, or fourth below, from where it was before; ſo every Flat removes the Key to a fourth above, or fifth below, as in the three laſt examples. There is no need for any more examples at large in the order of Tranſpoſition by Flats, the ſame proportion taking place through the whole; for the next new Key to *E*, the laſt artificial ſharp Key will be *A*, with the addition of a Flat upon *D*, and the next new Key to *C*, the laſt artificial flat Key will be *F*, *&c.*

N. B. Every Flat which may be added for the Tune tranſpoſed, muſt be included in the following Tranſpoſition; for *E* cannot be marked Flat, unleſs *B* be marked firſt, nor can *A* without *B* and *E*: *B* being the ſharpeſt Note in the natural order of Notes, *E* next, and *A* next to *E*, *&c.*

From the examples of Tranſpoſition in the Plate, and what has been ſaid upon the ſame, it will be no difficult matter to tranſpoſe any piece of Muſic, which may be found too high, or too low for any Inſtrument, or human Voice, into any Key the performer ſhall think moſt proper.

☞ That though agreeable to the rules of Tranſpoſition, any Tune with a ſharp or flat Third, may be removed by Flats, as well as by Sharps into any Key, and will be in effect the ſame with the two natural primitive Keys, yet many marks cauſe perplexity in this as well as in other caſes, when one mark, or a few will beſt diſcover the difference, and anſwer the ſame purpoſe; for though, of neceſſity, in Tranſpoſition by Sharps, *F*, *C*, *G*, *D*, *A*, muſt be marked Sharp, in order that the ſharp Key may be on *B*, and the flat on *G*, yet it is obvious from Tranſpoſition by Flats, that *B* and *E* marked flat, anſwer the ſame purpoſe; for then *B*, as well as in Tranſpoſition by Sharps, becomes the ſharp Key, and *G* the flat; only with this difference, that in Tranſpoſition by Sharps, the ſharp Key falls upon *B* natural, and the flat Key on *G* ſharp, which ſeldom happens; whereas, in the latter Tranſpoſition, the ſharp Key falls on *B* flat, and the flat Key on *G* natural.

There is alſo the ſame neceſſity for *F*, *C*, *G*, *D*, *A*, *E*, being marked ſharp in the order of Tranſpoſition by Sharps, in order for the ſharp Key being on *F*, and the flat on *D*; yet it is evident from Tranſpoſition by Flats, that *B* flat anſwers the ſame purpoſe; for then *F*, as well as in Tranſpoſition by Sharps, becomes the ſharp Key, and *D* the flat; only with this difference, that in the preceding Tranſpoſition, the ſharp Key falls upon *F* ſharp, and the flat Key on *D* ſharp, which never happens; whereas in the latter Tranſpoſition, the ſharp Key falls on *F* natural, and the flat on *D* natural.

To conclude, what has been ſaid upon the laſt two examples of Tranſpoſition by Sharps, may be ſaid of the laſt two of Tranſpoſition by Flats; for I know no end ſuch a number of Flats ſerve, but to puzzle or perplex a Beginner in learning the art of Tranſpoſition: Though it is impoſſible in the nature of Tranſpoſition by Flats, for a ſharp Key to be upon *D*, or a flat Key on *B*, unleſs *B*, *E*, *A*, *D*, *G*, be marked flat, yet it is certain from the rules of Tranſpoſition by Sharps, that *F* and *C* ſharp, anſwer the very ſame purpoſe; for they being marked ſharp, cauſe the ſharp Key to fall on *D*, and the flat on *B*, only with this difference, that in Tranſpoſition by Flats, the ſharp Key falls upon *D* flat, and the flat Key on

B

B flat, which is ſeldom uſed; whereas in the other Tranſpoſition, the ſharp Key falls upon *D* natural, and the flat upon *B* natural.

There is alſo the ſame neceſſity for *B*, *E*, *A*, *D*, *G*, *C* being marked Flat, in order to the ſharp Key falling on *G*, and the flat Key on *E*; yet it is clear that *F* ſharp anſwers the very ſame purpoſe, for *F* being ſharp, cauſes the ſharp Key fall on *G*, and the flat on *E*, only with this difference, that in Tranſpoſition by Flats, the ſharp Key falls upon *G* flat, and the flat Key on *E* flat, which never happens; whereas by *F* ſharp, the ſharp Key falls on *G* natural, and the flat Key upon *E* natural.

SECT. IX.

Of Cliffs, and their Uſe.

In Muſic there are three different characters uſed, called Cliffs; the firſt of which is the *F* or Baſs Cliff, which commonly ſtands upon the fourth line from the bottom, ſometimes it is to be found on other lines; but whatever line it is placed upon, it is called *F*, and when ſung, named *fa* ; and all the other Notes take their regular order both above and below it; *G* being the name of the firſt interval above it, and *E* the firſt below it, *&c.*

The ſecond of theſe characters is the *C*, or Counter-tenor Cliff, which is five Notes, or one fifth above the *F* Cliff, and may be placed upon any of the five lines, ſtill giving to its place the name of *C*, and ordering all the other Notes both above and below it.

The laſt of theſe characters is the *G* or Treble Cliff, which is five Notes, or one fifth above the *C* Cliff, and muſt be conſidered as one ninth, or a compound ſecond, above the Baſs Cliff. This Cliff is placed upon the ſecond line from the bottom, and gives to its place the name of *G*, which guideth all the other Notes in their regular order, both above and below it. This Cliff is now moſtly uſed to all the upper parts of Muſic, as well as to the Treble; but is ſung an Octave lower; the Treble being performed by girls or boys; the Countertenor, Tenor and Baſs, by mens voices. This is the beſt and eaſieſt now in uſe, both for Voice and Inſtrument; the *C* Cliff being moveable at pleaſure, is ſo very uncertain, that few can ſing or play to perfection in it.

That Muſic could not be pricked down without Cliffs, is obvious from the reaſon why they were firſt invented, namely, to confine all extenſive pieces of Muſic, as much as poſſible, within the bounds of the five lines; and though Flats and Sharps are now uſed in Tranſpoſition for the ſame purpoſe, yet they are neceſſary alſo, otherwiſe what figure would the low Notes for the Organ and Harpſichord make, ſuch as double *G*, and double *A*, *&c.*? It is by them alone that the name of each line and ſpace is known, and conſequently the connection, or relation which one part of Muſic bears to another. Hence it is evident, that if Cliffs were laid aſide, the moſt finiſhed pieces of Compoſition would be rendered void of all ſenſe or meaning.

To prick down Muſic without or with improper Cliffs, is too much in practice, to the ruin of many good Compoſitions, *&c.*

SECT. X.

Of the Characters.

A Flat is a character which, if placed upon any line or ſpace at the beginning of any compoſition, cauſes all the notes on the ſame line or ſpace to be performed half a tone lower than the natural note.

A Sharp is contrary to that of a flat; for when ſet at the beginning of any piece, all the notes upon the line or ſpace where it is found, are performed half a tone higher than the original ſound. An accidental flat or ſharp coming before any note, in order to introduce an artificial ſemitone, affects, in general, only the note before which it is placed, or at moſt, all the notes upon the ſame line or ſpace within that bar.

☞ A Tone is a full degree of ſound above or below any given ſound; a half tone, or ſemitone, is the half of that degree.—In every ſeries of eight notes are five whole tones, and two ſemitones; a tone, being a full degree of ſound, may be divided into two half tones, and therefore the five tones, thus divided, will make ten artificial ſemitones. Theſe ten, together with the two natural half tones, make a perfect Octave.

A Natural, or Proper, when put before any note that has been made flat or ſharp, brings that note to the natural or primitive ſound, as it would have been, had no ſuch flat or ſharp been uſed.

A Sharp before any note that has been flated, or a flat before any note that has been ſharped, anſwers the ſame purpoſe, though not ſo much uſed.

A Repeat, ſignifies or denotes, that ſuch a ſtrain muſt be repeated or performed over again, from the Note or Character it is ſet over, after, or under. A double Bar, when doted on one or both ſides, anſwers the ſame purpoſe.

A Slur, is a daſh drawn over the head of any number of Notes, and ſhews they muſt be ſung to one ſyllable, and by one breath. In inſtrumental Muſic it ought ſo to be placed as to direct the Performer what number of notes ſhould be performed by one Stroke or Bow.

A third Figure placed over three Crotchets, or three Quavers, *&c.* ſignifies that the three Crotchets are to be performed in the time of one Minum, the Quavers in time of one Crotchet, *&c.* If a ſixth figure is put over ſix Notes of one kind, whether of Crotchets, Quavers, or Semiquavers, *&c.* it imports that the ſix Crotchets are to be performed in the time of two Minums, and the Quavers in the time of two Crotchets, *&c.*

A ſingle Bar, is a ſtroke drawn acroſs the five lines, in order to divide the time of any compoſition, according to the mark or mood of time at the beginning.

A double Bar ſerves to divide the ſeveral parts or ſtrains of Muſic.

ſic. A Direct, is a character placed upon a line or ſpace at the end of the five lines, in order to direct the Performer to what line or ſpace the Note is to be found on, which begins the following Stave.

A Divider, is a character placed betwixt the Columns of Muſic, in a compoſition of many parts, moving together, in order to divide the ſcore of the piece for the eaſe of the ſight, and to ſhew what parts move together.

A Ligature, or Tye, when put over two Notes divided by a Bar, imports, that the firſt muſt only be ſtruck, and held the whole length of the two.

A Pauſe, or Stop, when placed over any Note, ſhews that the Note over which it is put may be held as long again as its proper length, or that the Performer may ſing or play the Note to its proper time, and reſt what time belongs to the character, before the Air be continued.

A Cloſe, is two, three, or more Bars drawn acroſs the five lines after the laſt Note, ſignifying a final cloſe, or concluſion of any compoſition.

SECT. XI.

Of the Graces and Tuning the Voice.

Having, in the Plate, given the name and form of moſt Graces in Muſic, and ſhewn how they are to be performed, I have only another to recommend, which, though not inſerted in the Plate, may be conſidered as one of the principal ſort, *viz.* the ſwelling of the Note. This is done by beginning it very ſoft, increaſing the ſound gradually toward the middle, and then decreaſing until it end as ſoft as it began.

To perform this and all the other Graces with propriety, the voice muſt be kept as clear as poſſible; no ſound proceeding through the noſe, but purely from the throat by the mouth, which is to be kept as open in ſinging to any ſyllable as to the letter *A*. Care muſt alſo be taken that the teeth create no interruption.

SECT. XII.

Of Driving the Notes.

See the Ligature or Tye, in the Section upon the Characters, and the manner of Beating, in the Section upon Common Time.

SECT. XIII.

Of the Leſſons.

Theſe Leſſons are intended as much to improve the Learner, in hitting every diſtance or interval in Muſic, whether immediate or remote, as to give him a proper knowledge of Time. And, though the Semibreve, in Leſſon firſt, ought to be performed in its original Time, yet as this Leſſon ſhould be learned before any other, and, as it is deſigned to improve the throat for the other Leſſons as well as for Time, the Learner at firſt muſt pay more regard to performing it in tune than in time.

Having, in the Section upon the Notes and Reſts, ſhewn the original Time of each Note, alſo the meaning of the ſeveral Reſts in Muſic; and, in the Sections upon Common and Treble Time, not only ſhewn the proper Time of each Mood, but likewiſe how every Leſſon is to be beat, it will be needleſs to inſiſt upon theſe: only it will be proper for the Learner, when he comes to the fifth, ſixth, and ſeventh Leſſons, to learn them firſt by intervals immediate, *i. e.* in Leſſon fifth, he is to pay no regard to the Reſts above *A*, *B*, *&c.* but ſing theſe Notes as marked in the Plate; and in Leſſons ſixth and ſeventh, he ought firſt to keep ſilent upon the Notes which belong to the Reſts, then learn them without obſerving theſe Characters, before he proceed to them by intervals remote.—The third over the three Quavers, in Leſſon ſeventh, imports that theſe three Quavers are to be performed in Time of two.

After the Learner is become maſter of theſe ten Leſſons, wherein is contained every interval or diſtance in Muſic; the interval of a ſecond being the ſame with a ninth, the third the ſame with a tenth, the fourth the ſame with an eleventh, the fifth the ſame with a twelfth, *&c.* he will find no difficulty in reading, at firſt ſight, any of the following pieces of Muſic.

The Baſſes are figured for thoſe who are learning the Organ, Harpſichord, or Spinet; and though the common Concords, *viz.* the third, fifth, and eighth, are not marked but where I ſaw occaſion, (many marks cauſing perplexity) yet they are to be play'd to the Notes, where no Figures are ſet over or under.

FINIS.

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of The Beſt
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PHILO MUSICÆ.

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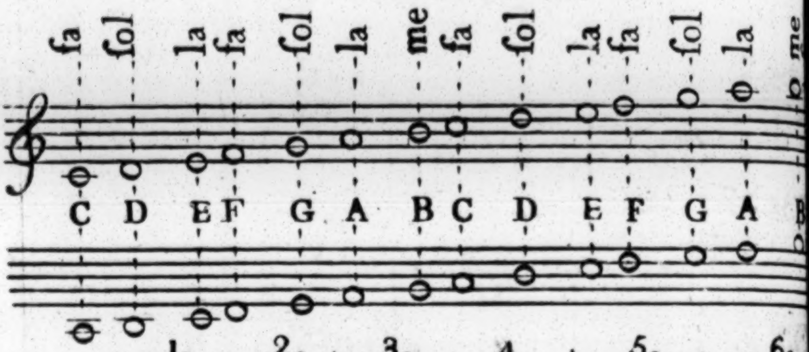
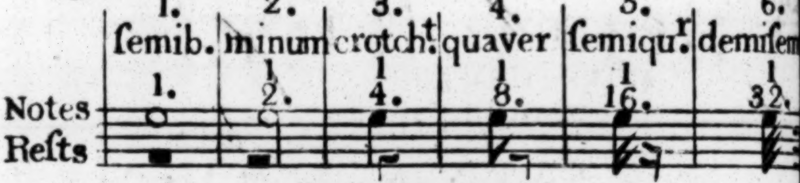
SCALE.





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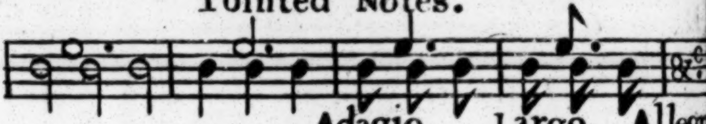


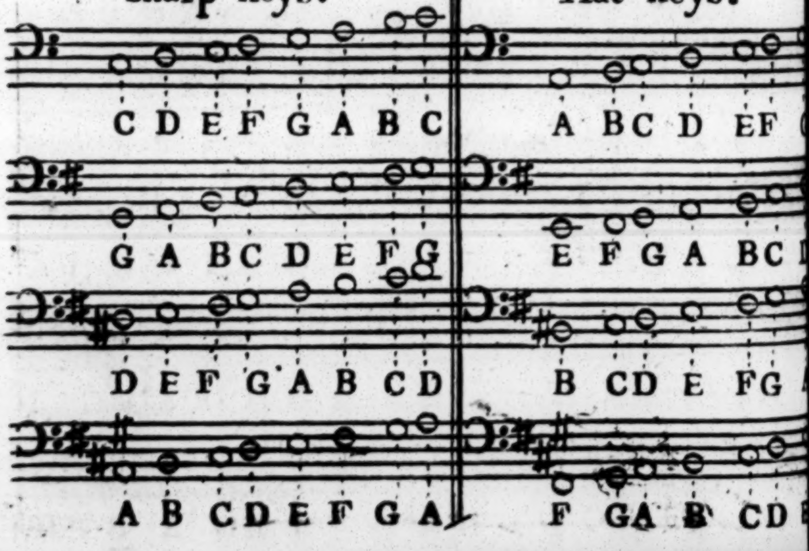
Adagio. Largo. Alleg

Common Time Moods C. ₵.

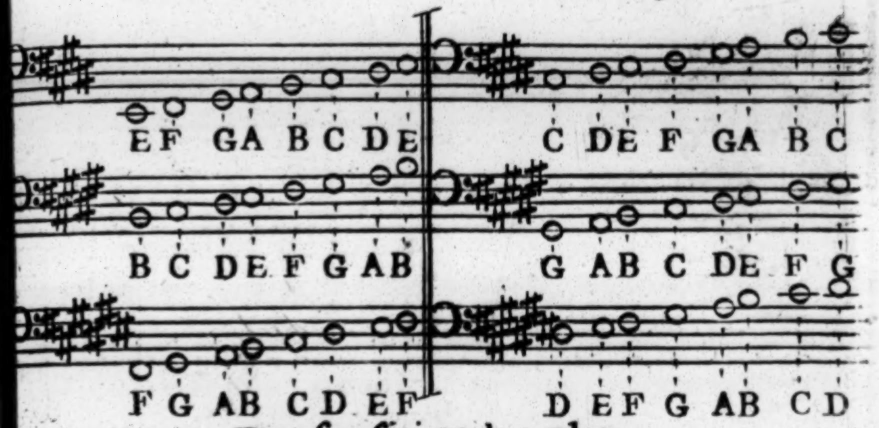
Trible Time Moods $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. $\frac{9}{4}$. $\frac{9}{8}$. $\frac{9}{16}$. 12

Tranſpoſition by Sharps.

Sharp Keys. Flat Keys.



Sharp Keys. **Flat Keys.**



Tranſpoſition by Flats.

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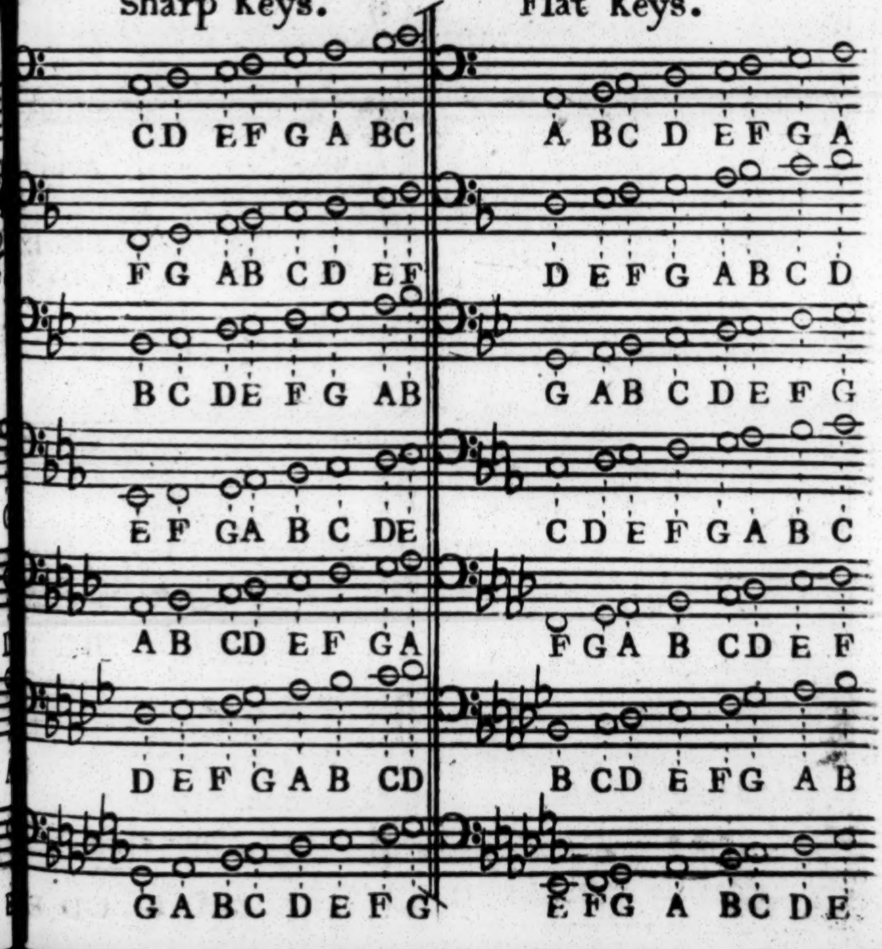

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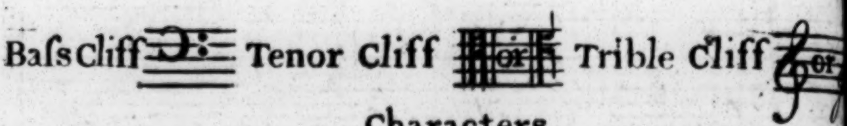

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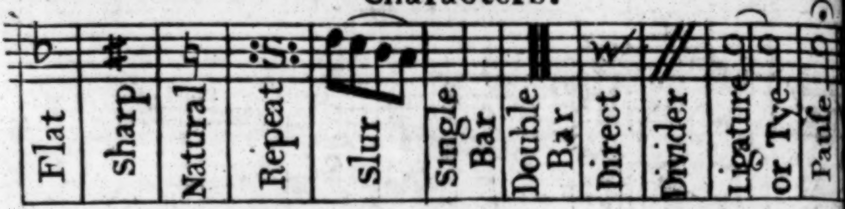

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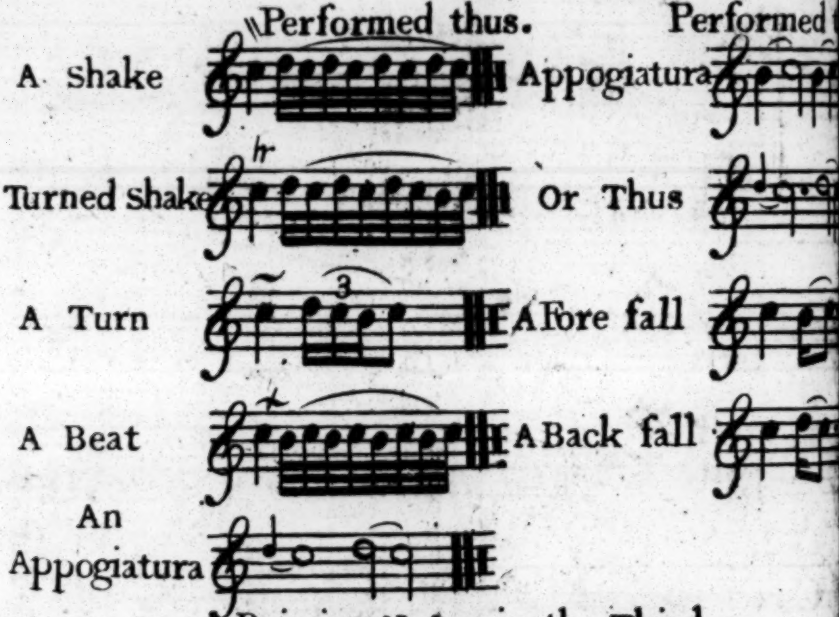
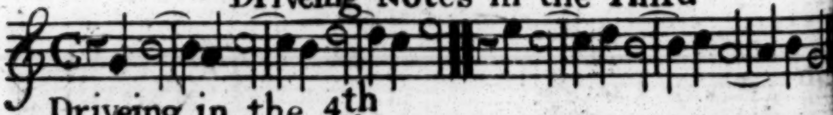


Driveing Notes in the Third



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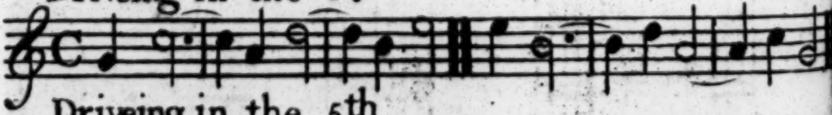

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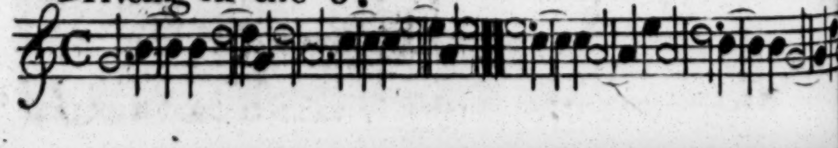
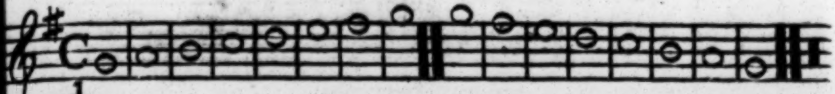


Leſsons.

1st.



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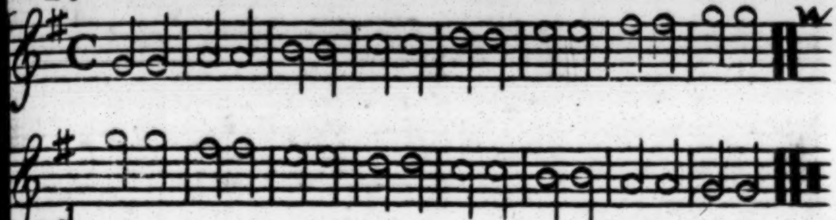

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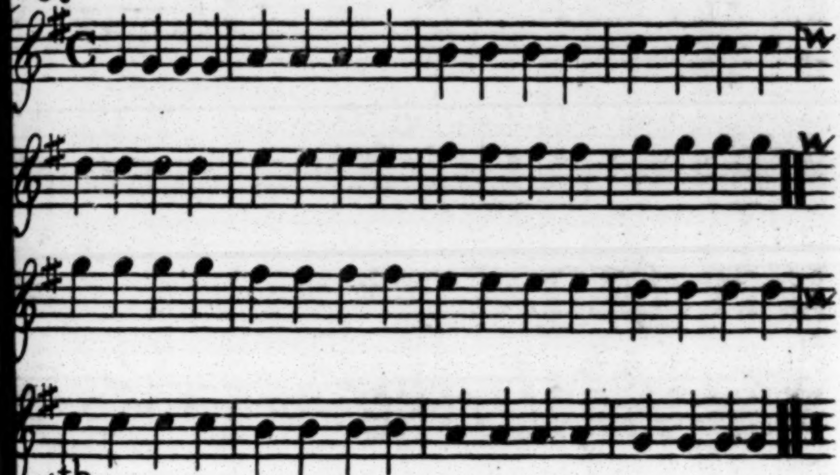

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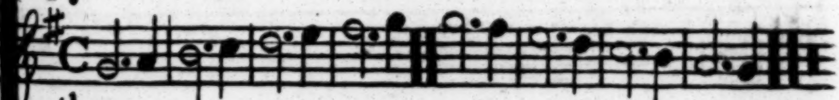
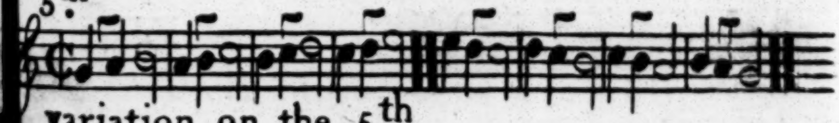
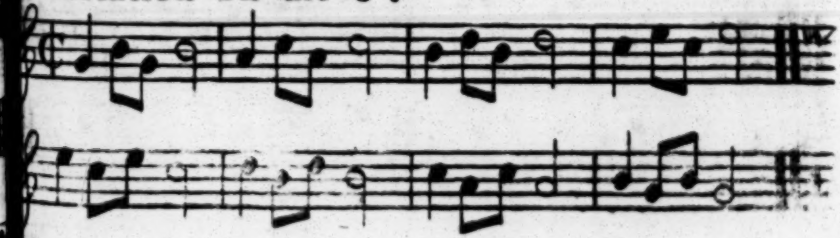


5th.



variation on the 5th.



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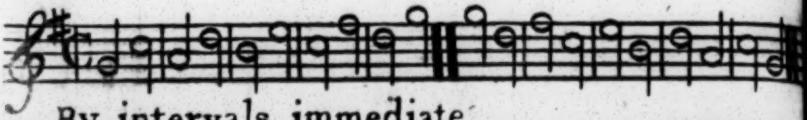
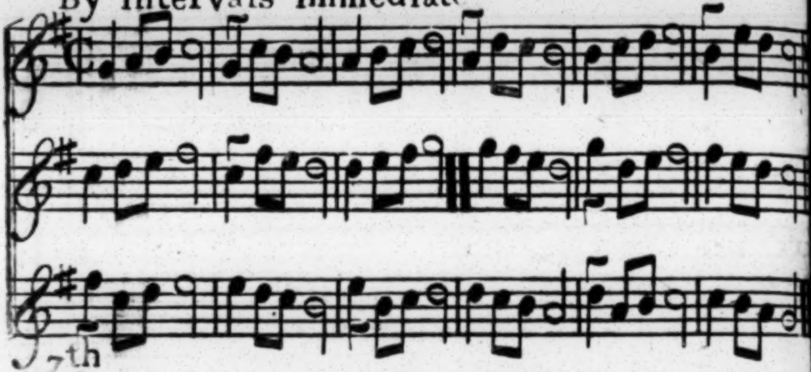
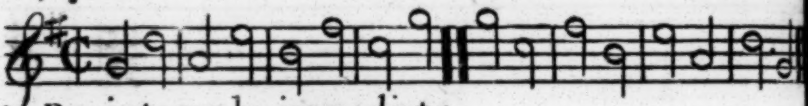


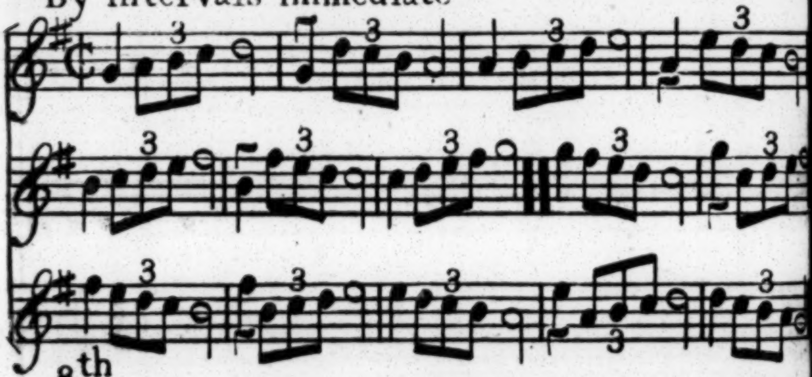
By intervals immediate



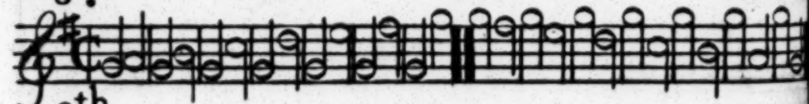
7th



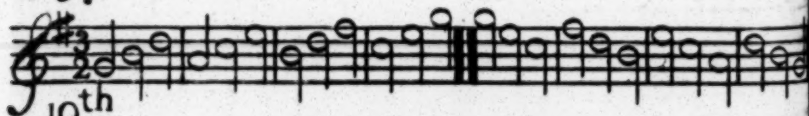
By intervals immediate



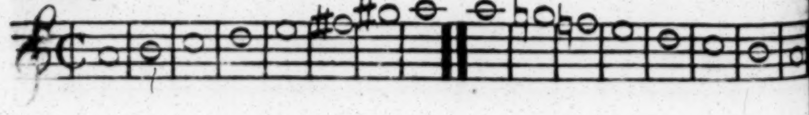
8th



9th



10th



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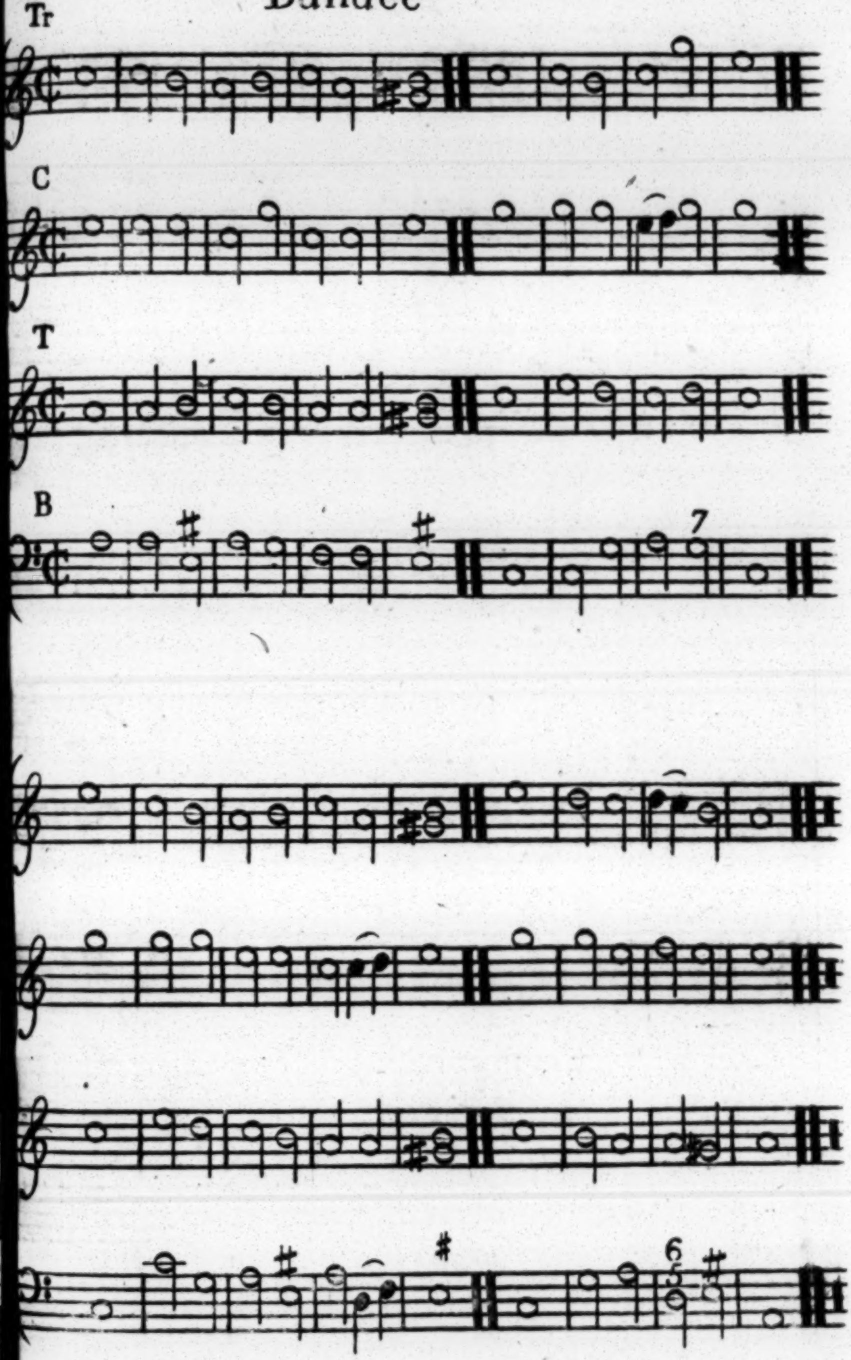
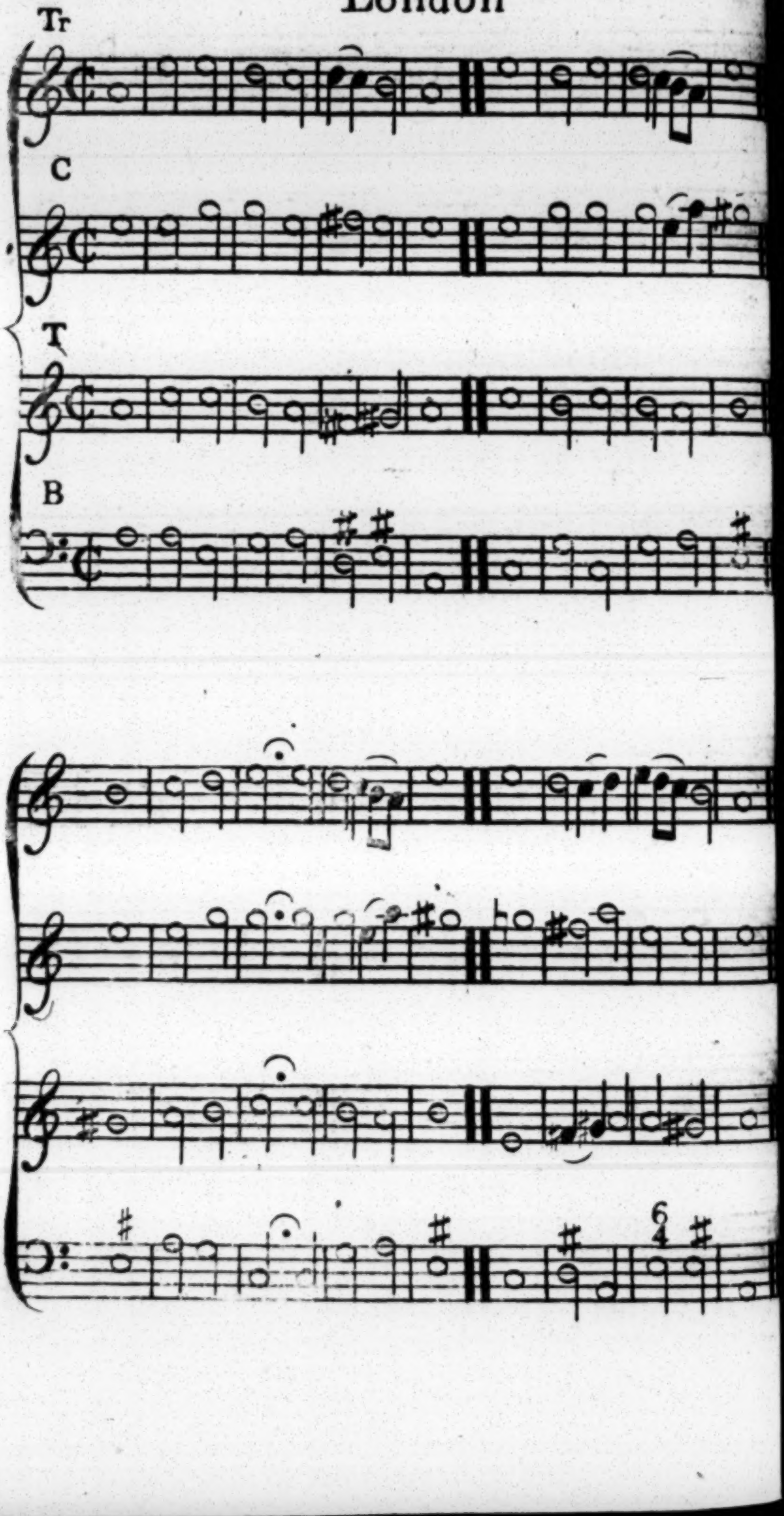


London



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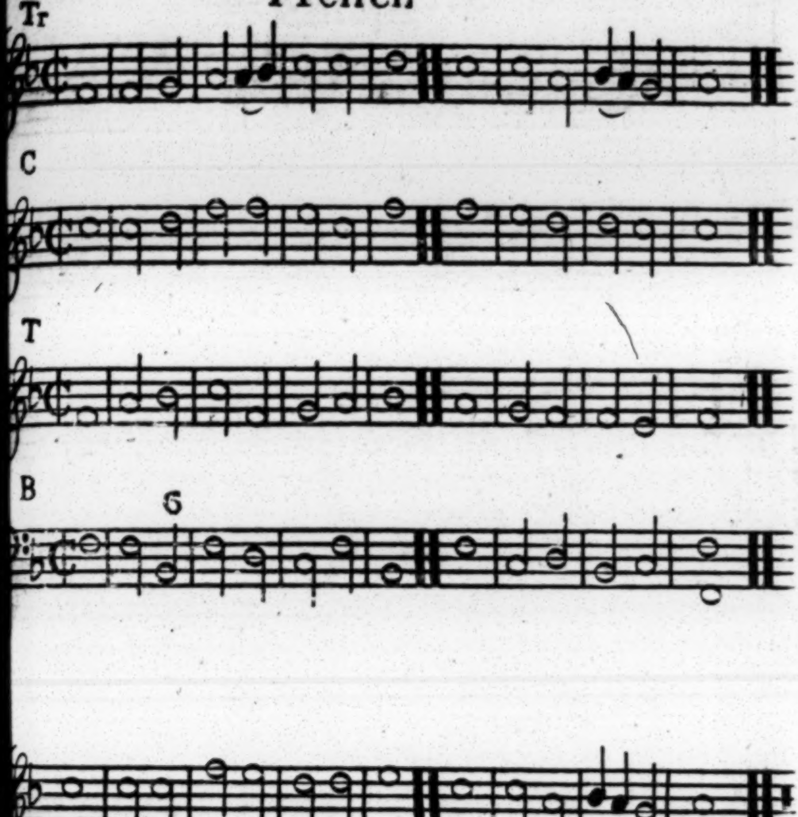
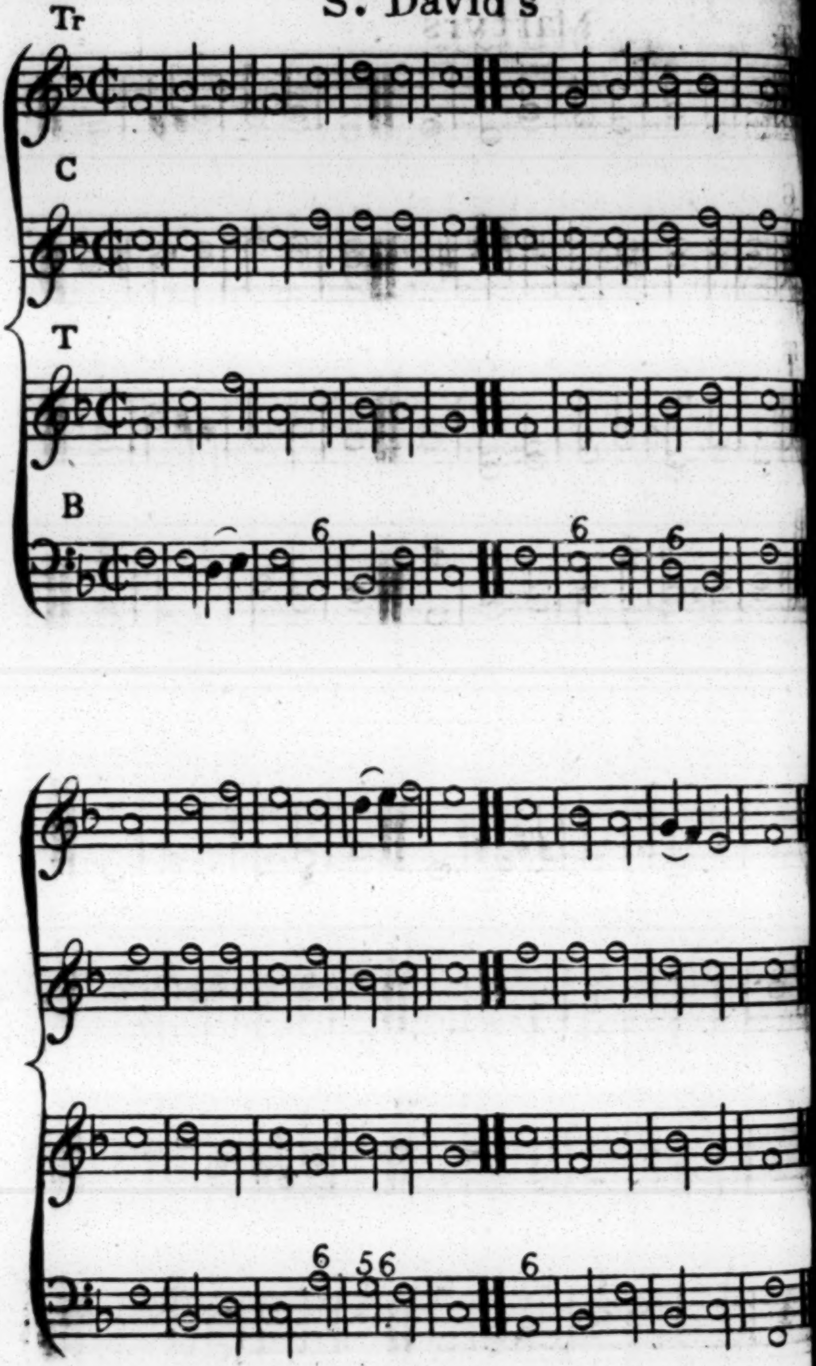
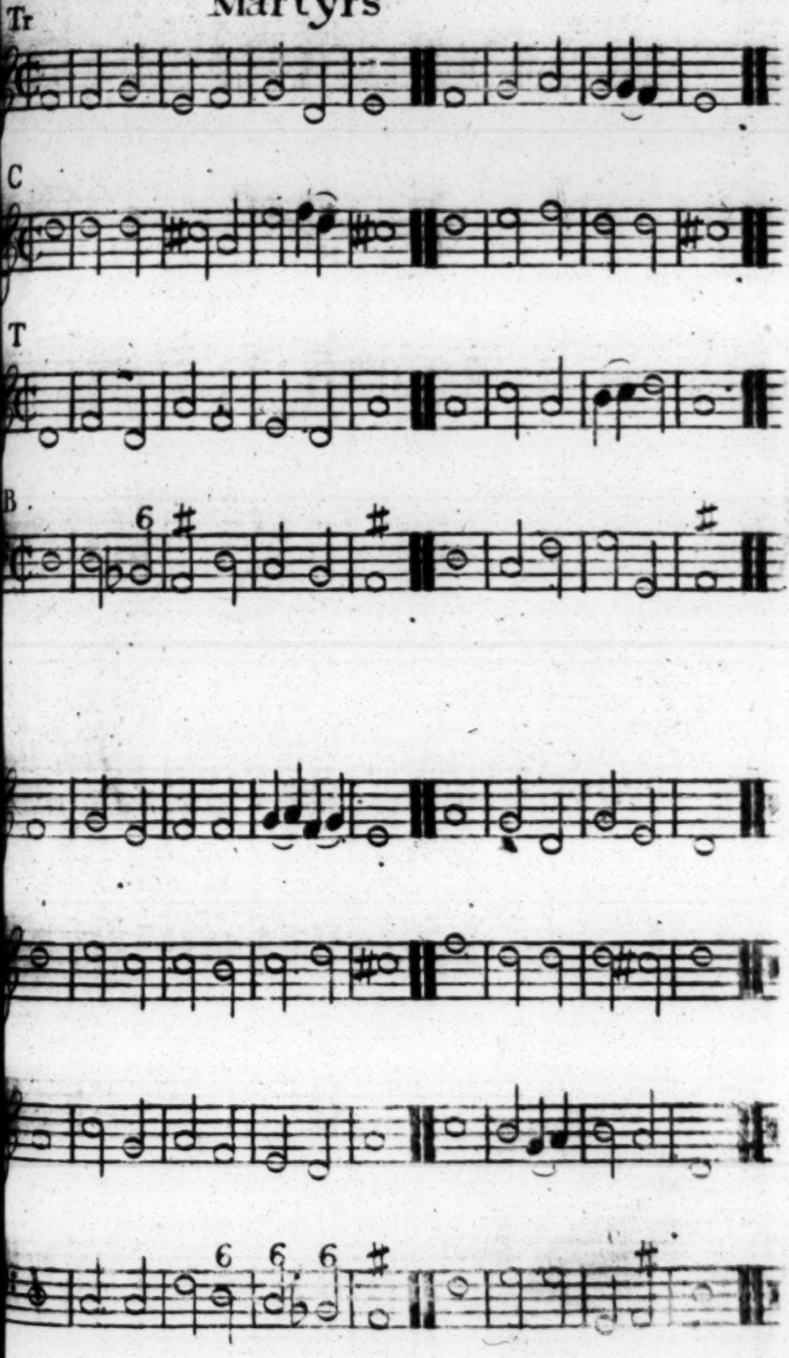


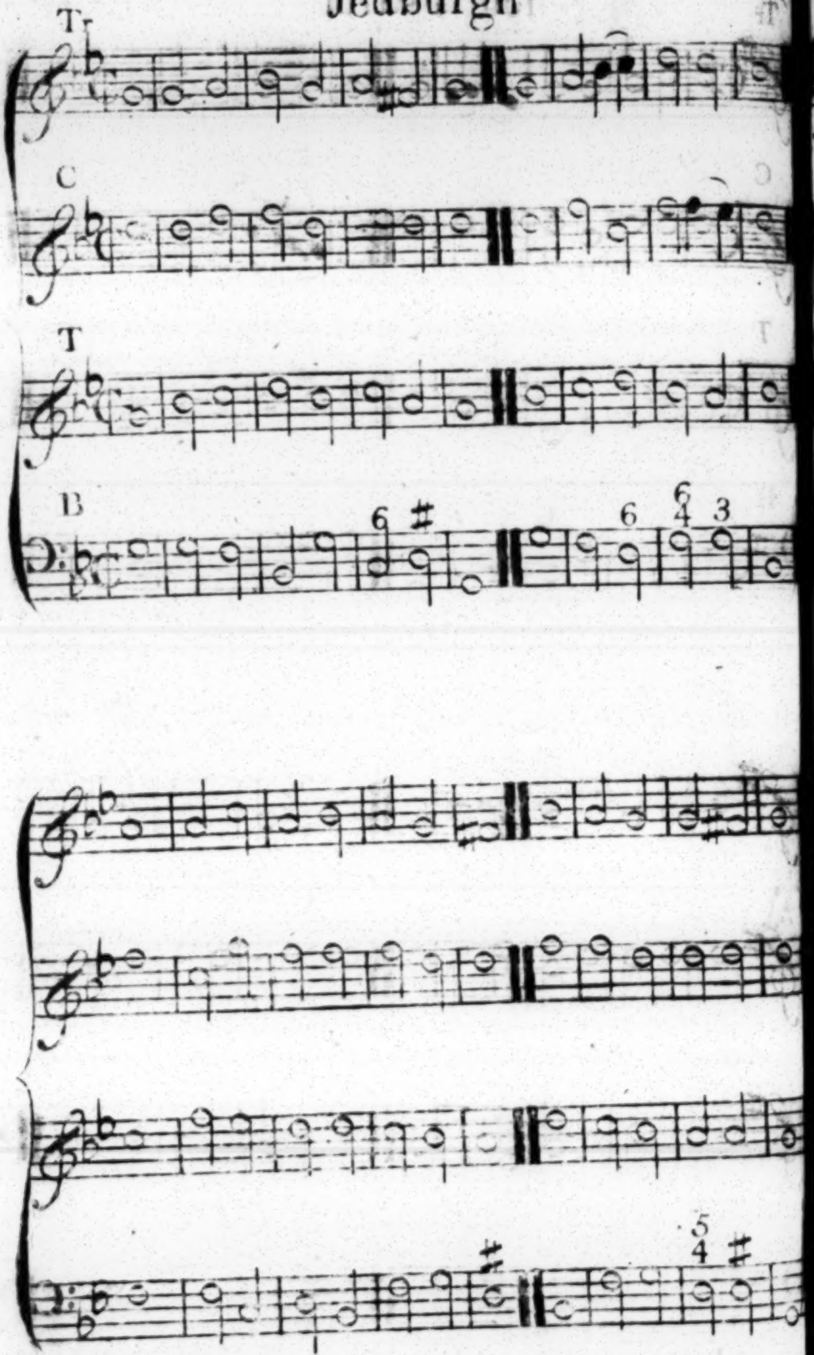
S^t. David's

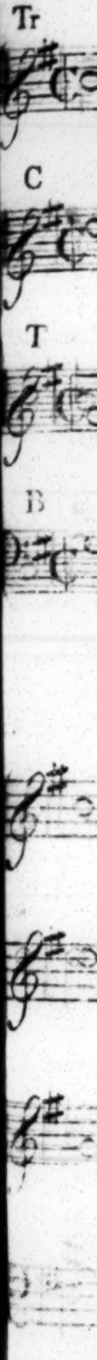


Martyrs

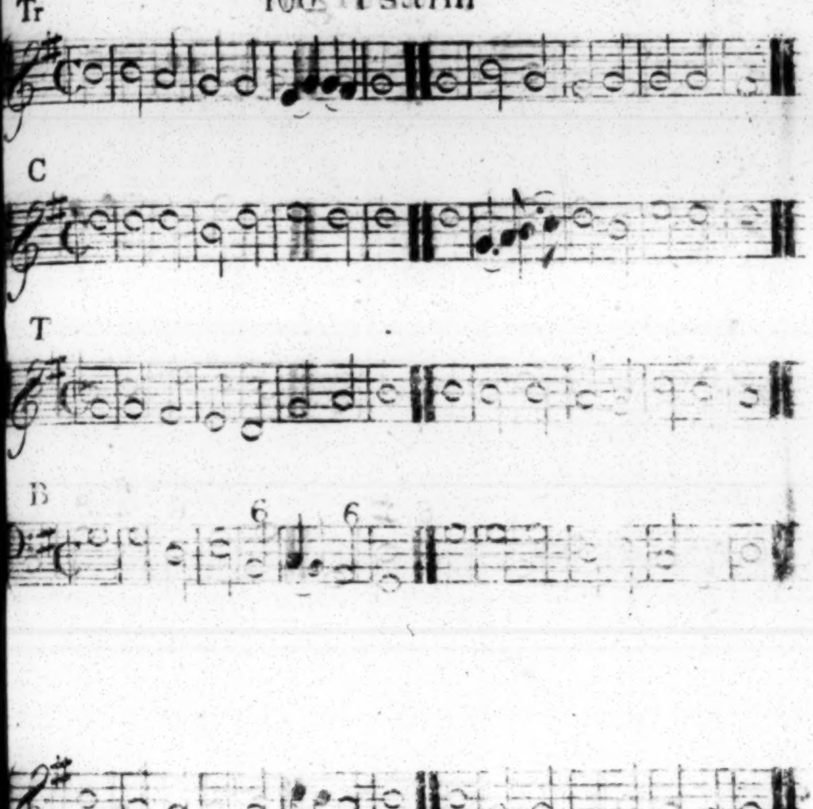


Jedburgh

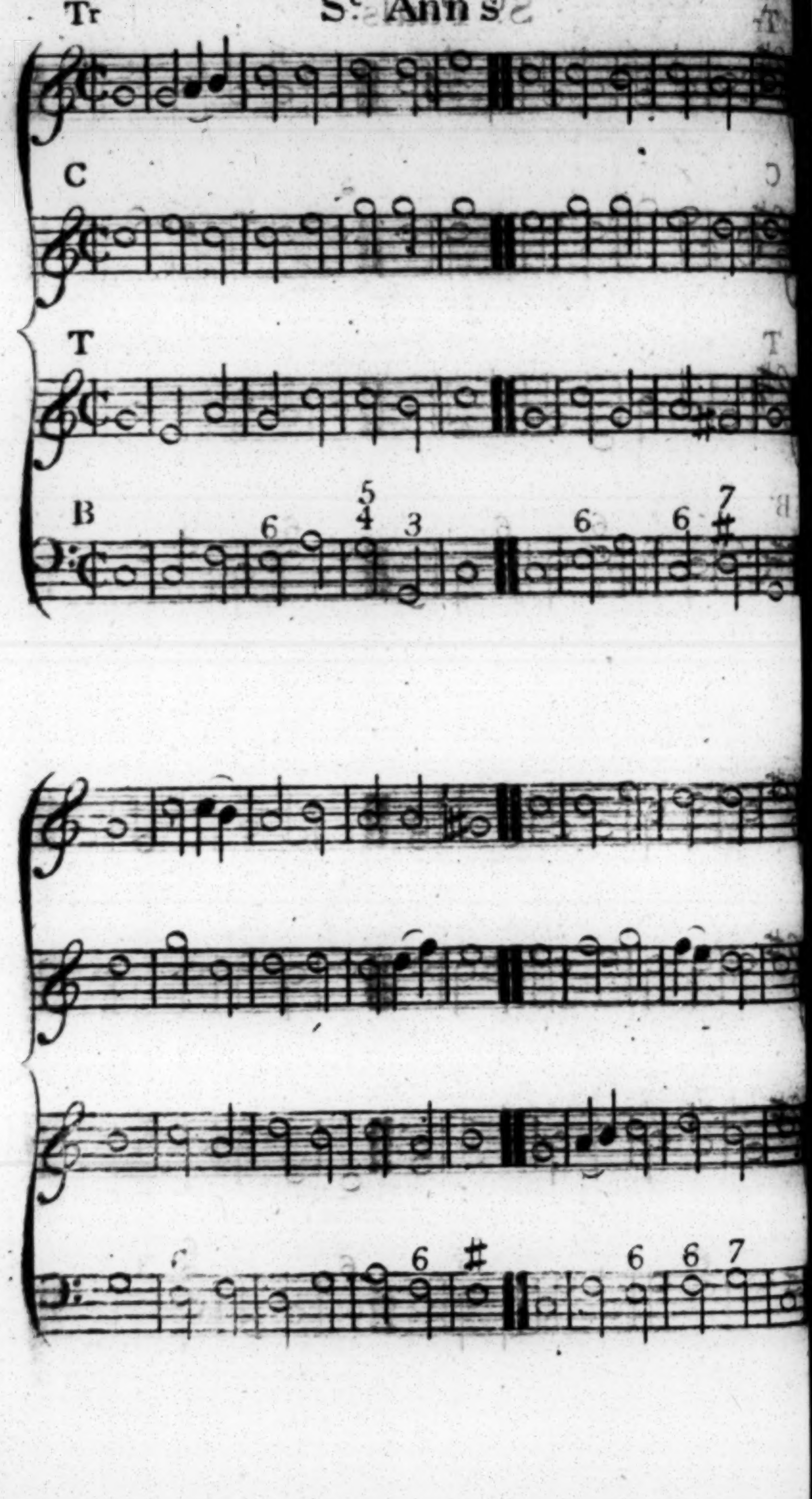




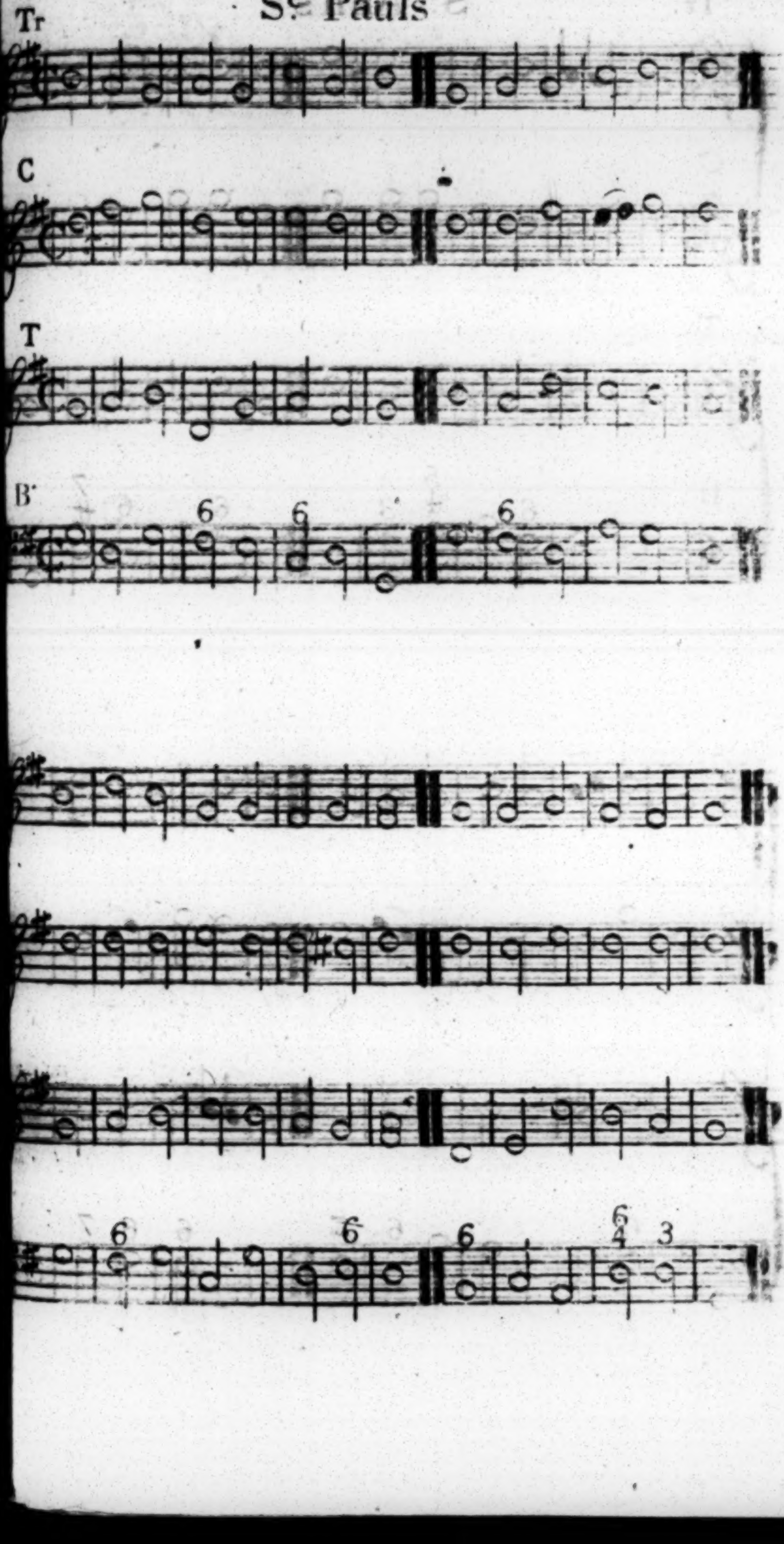
100 Psalm



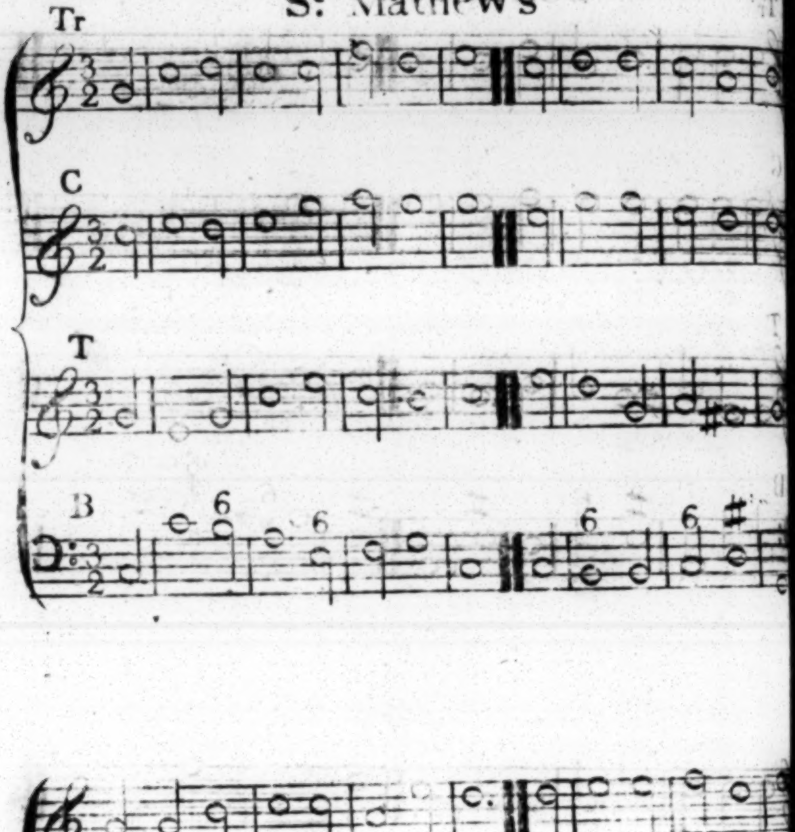
S^t. Ann's



St. Pauls



St. Mathew's



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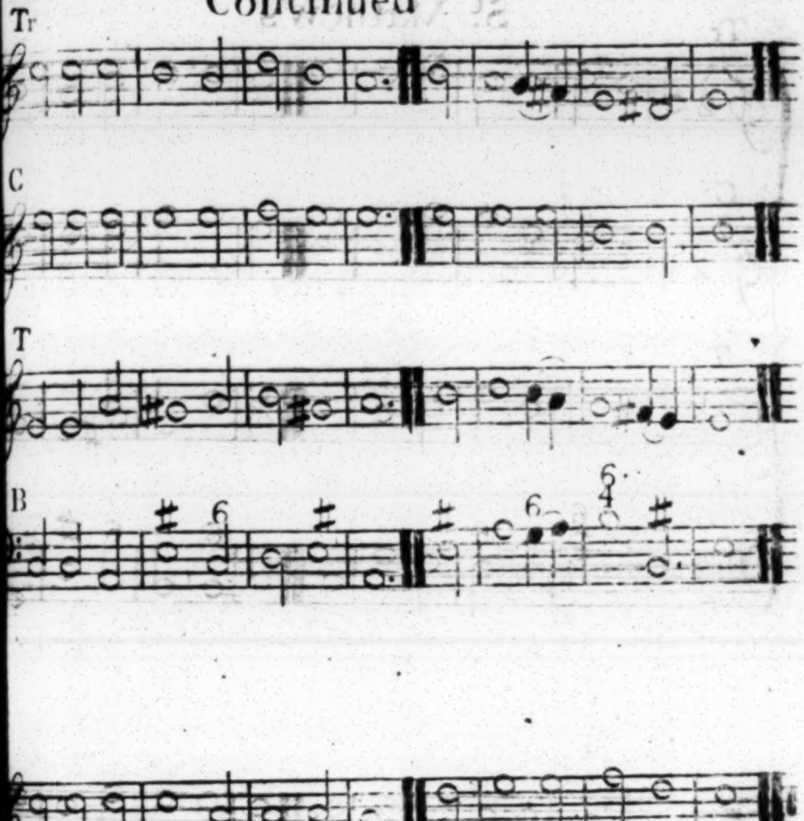
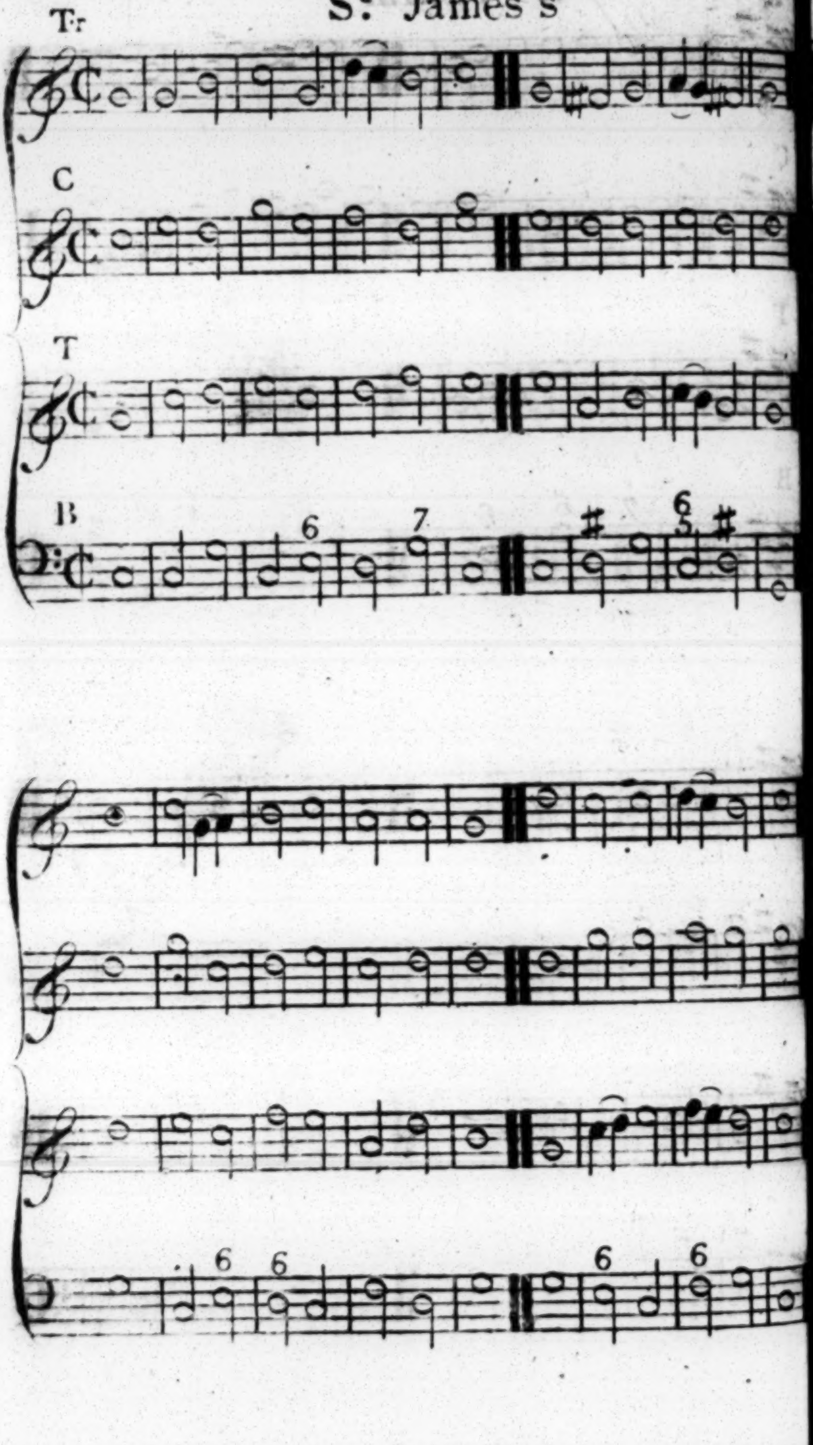
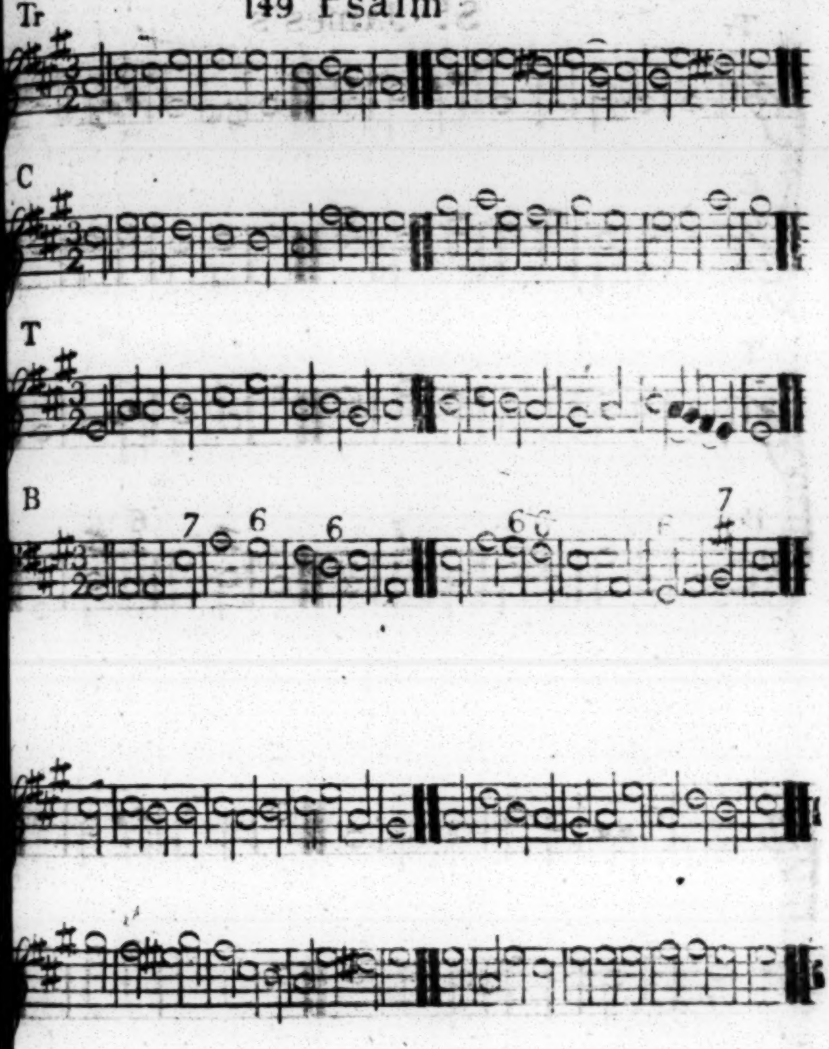


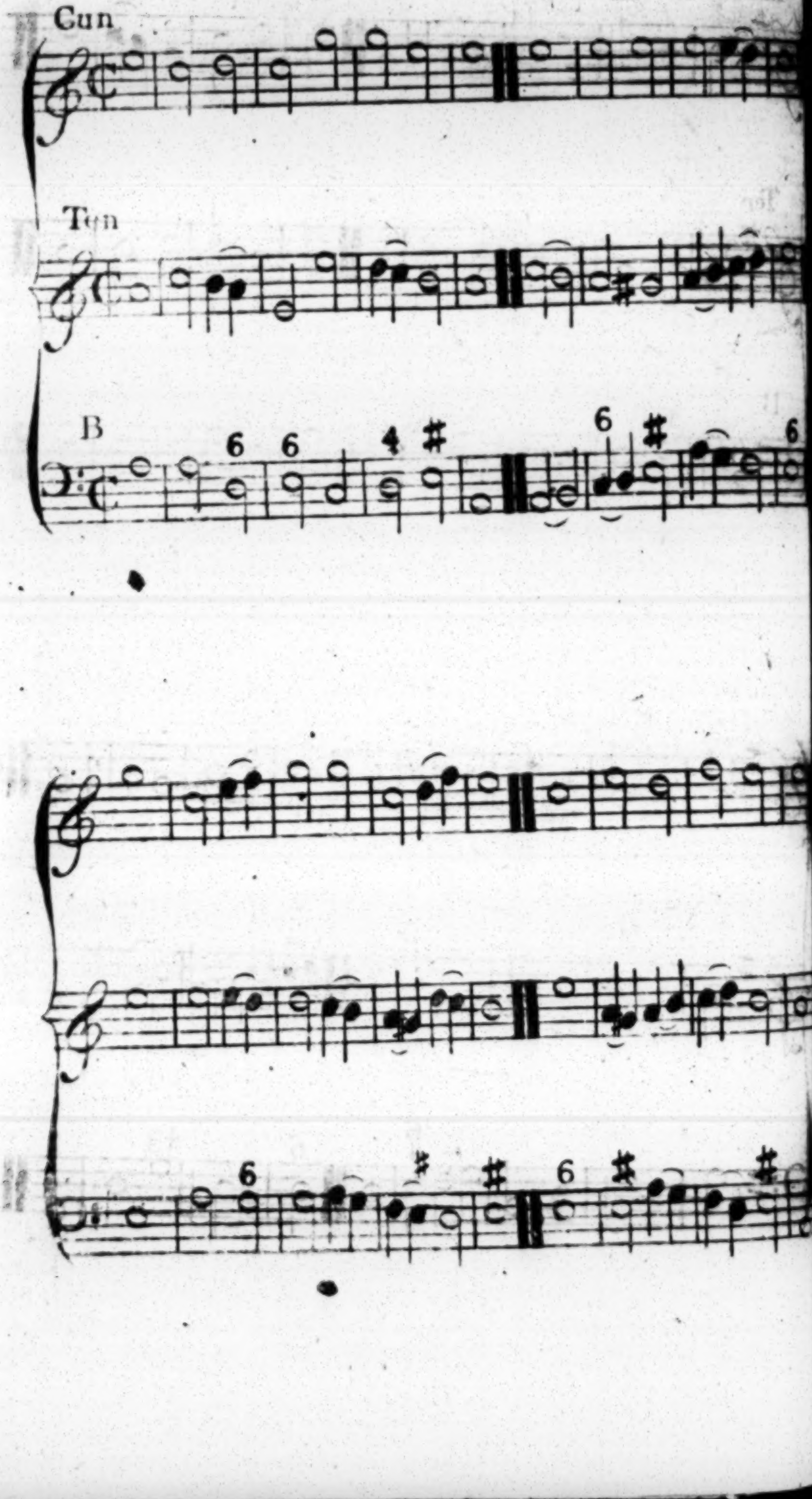
St. James's



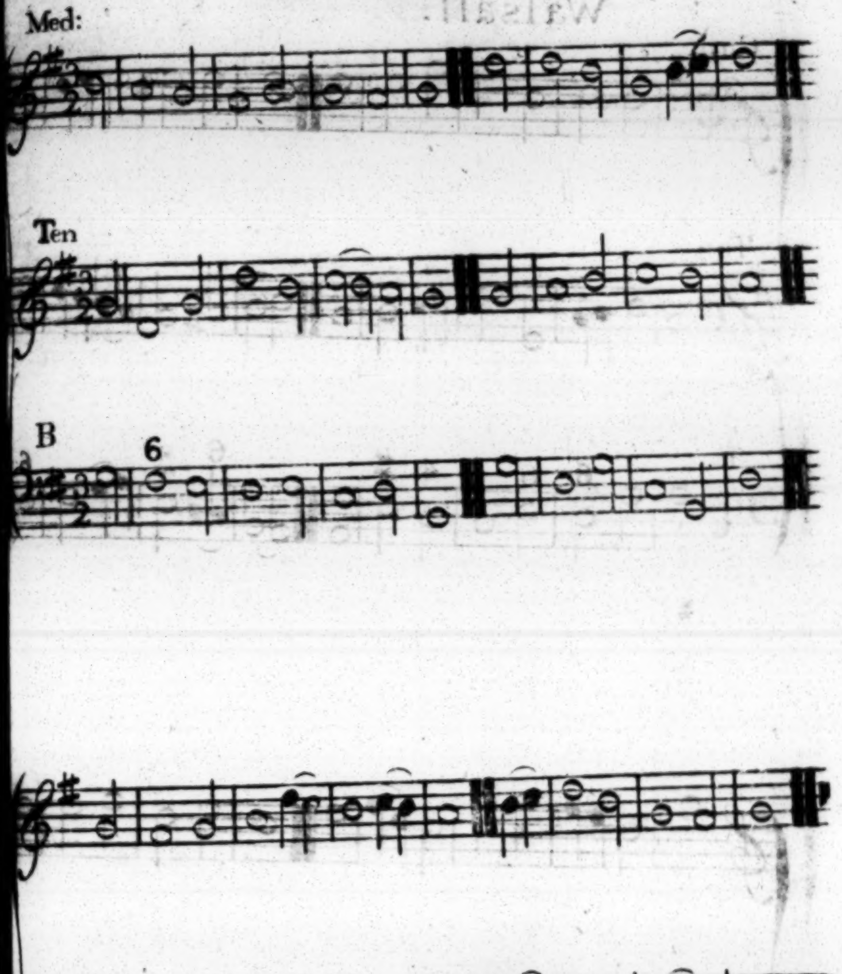
149 Psalm



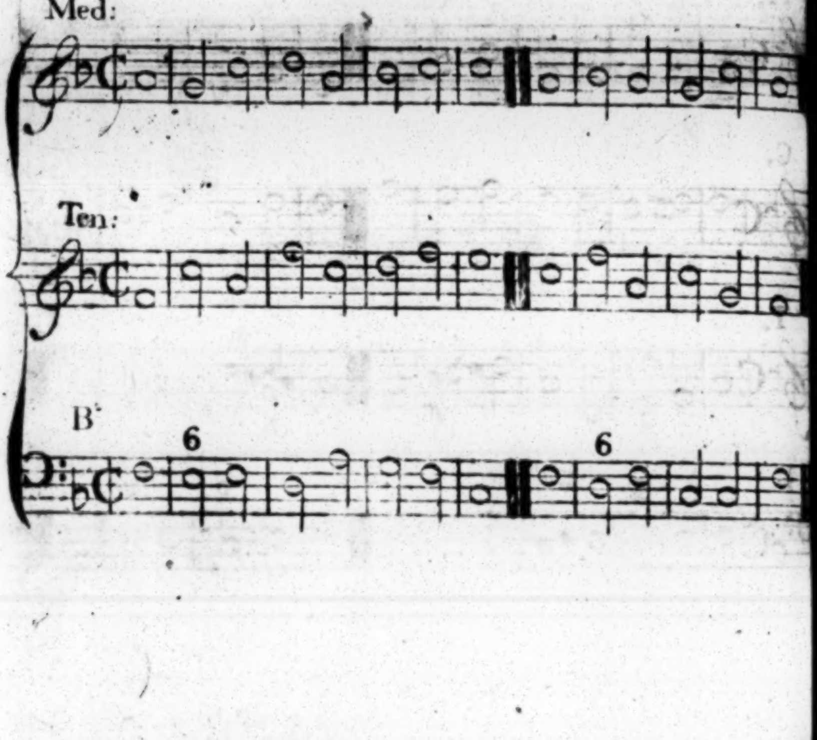
Walsall.



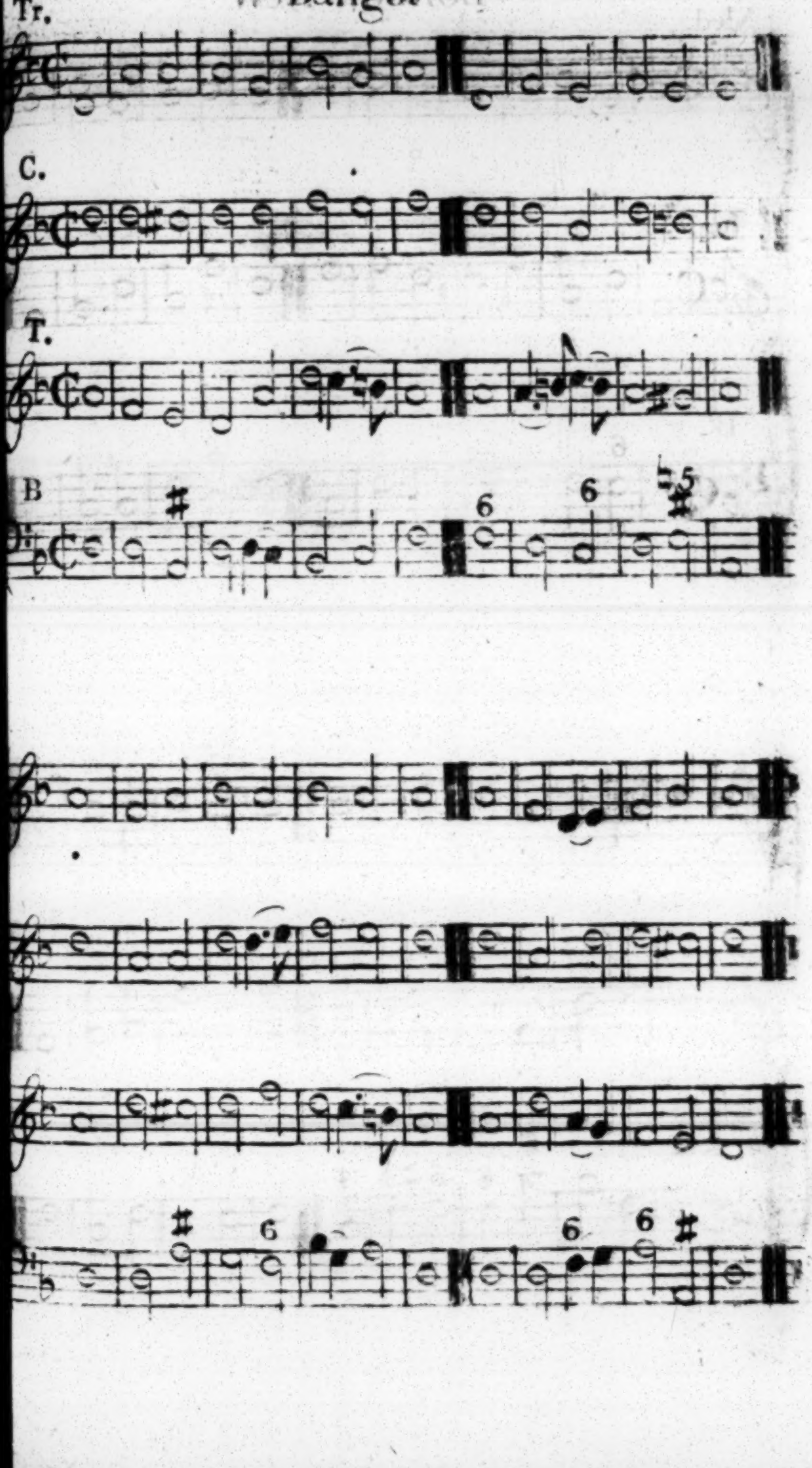
Stroudwater



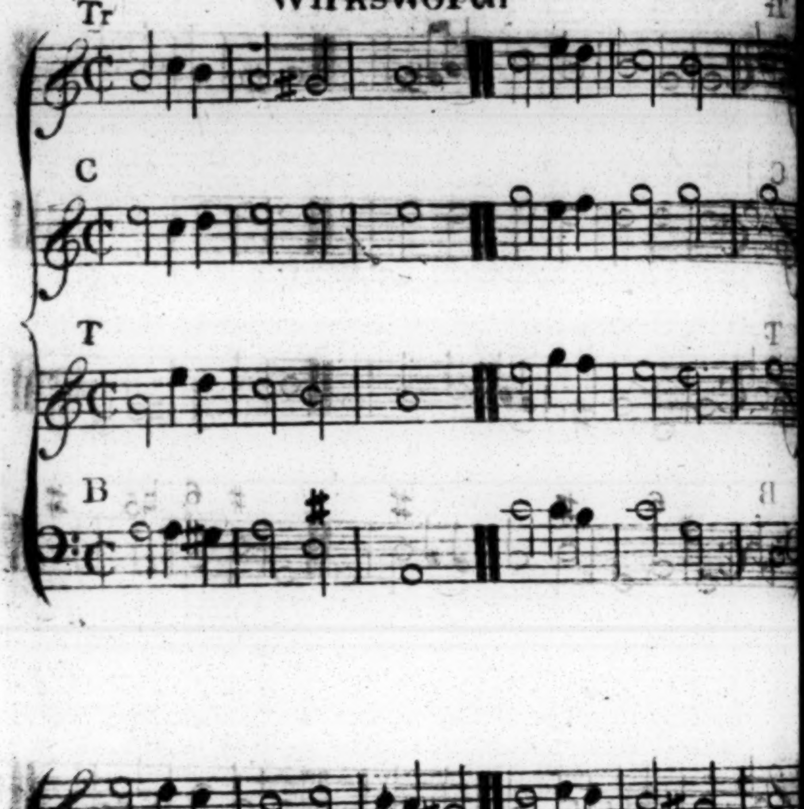
London New



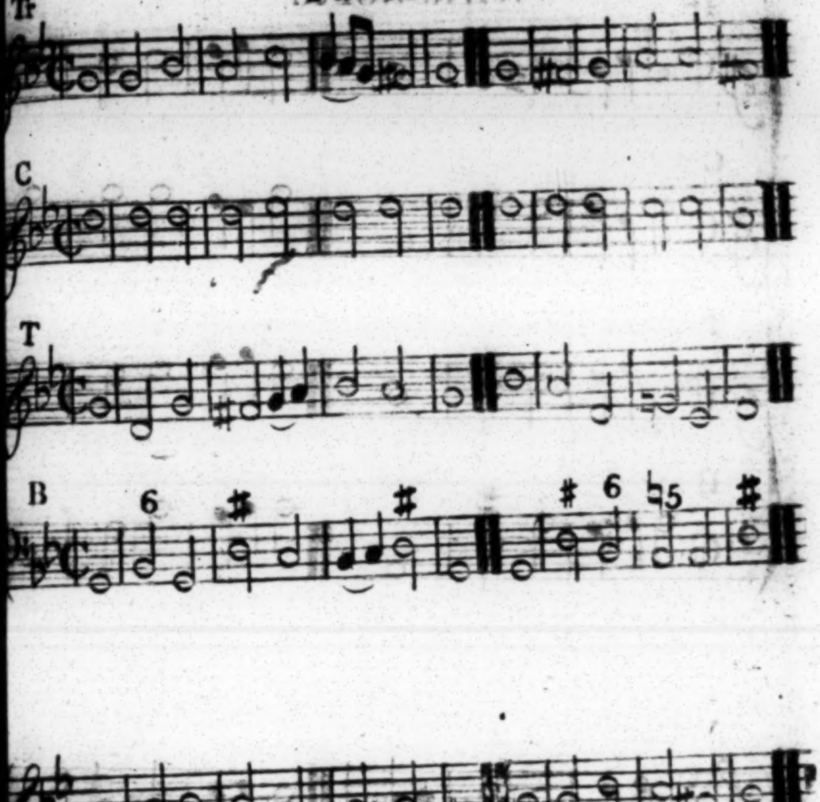
Bangor

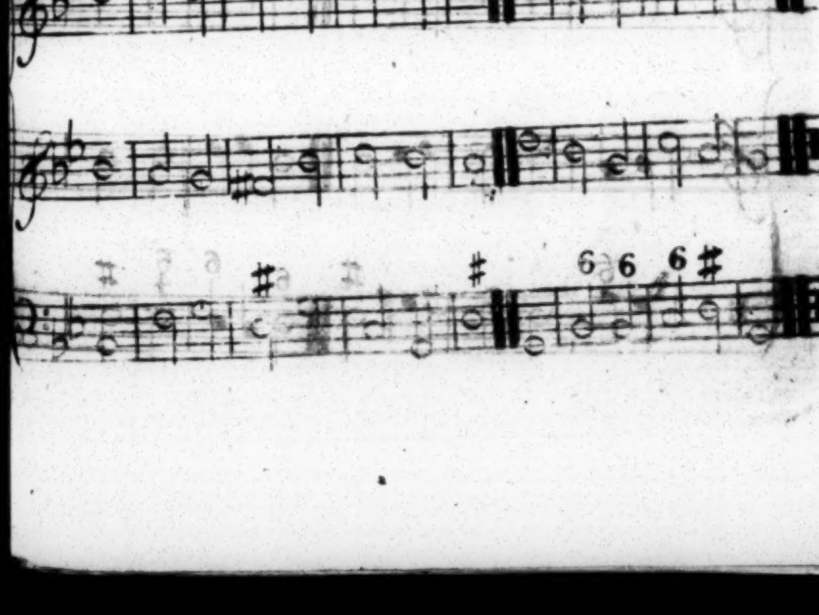


Wirksworth

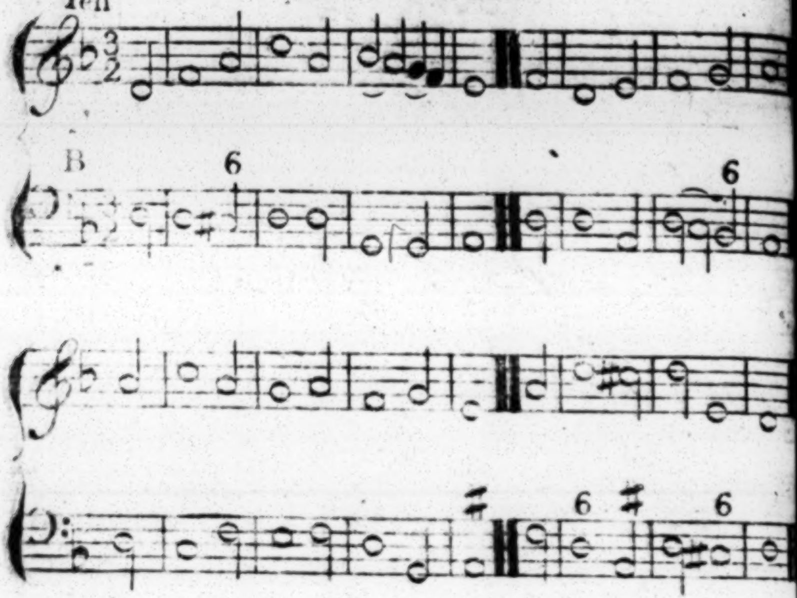


Funeral

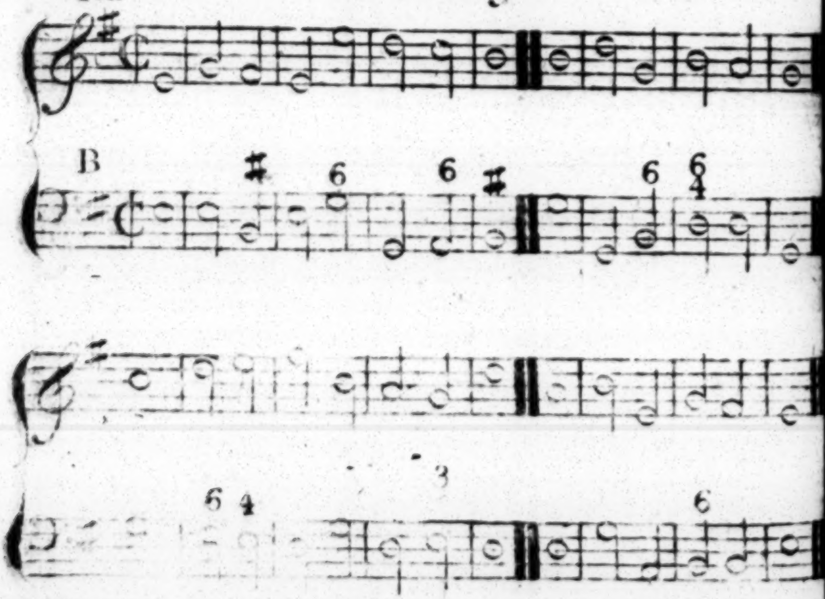




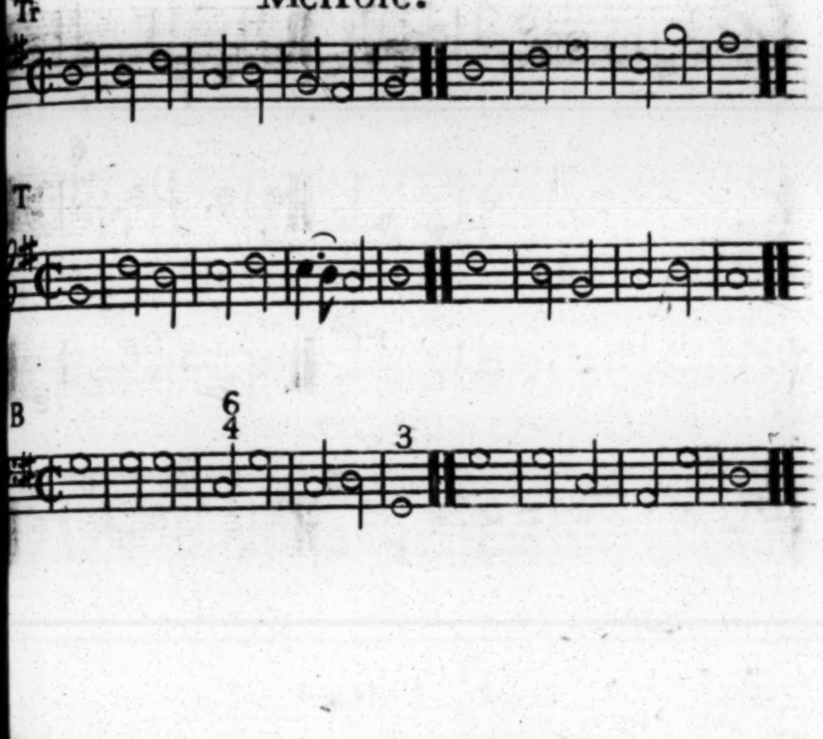
S^{t} Nicholas



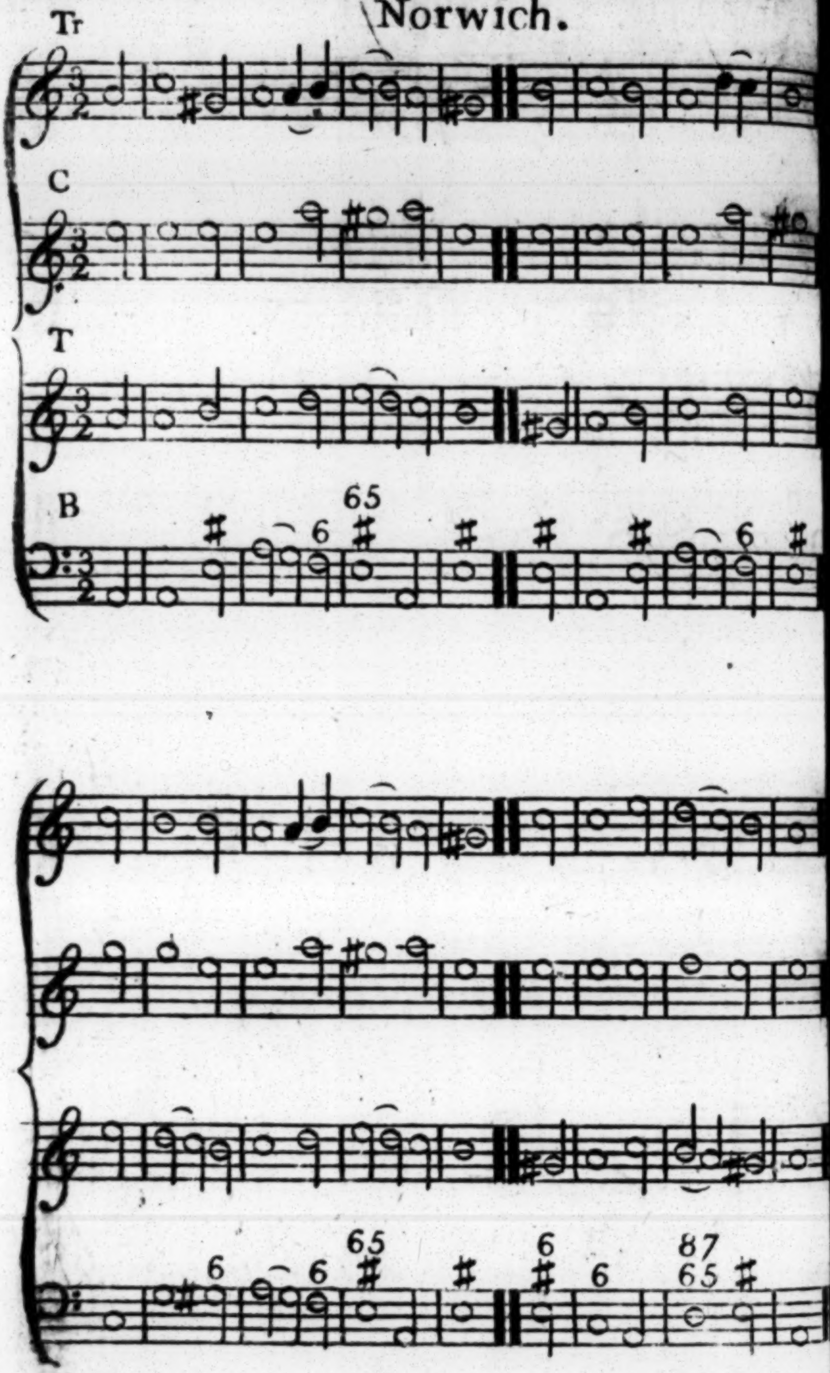
S^{t} Mary's



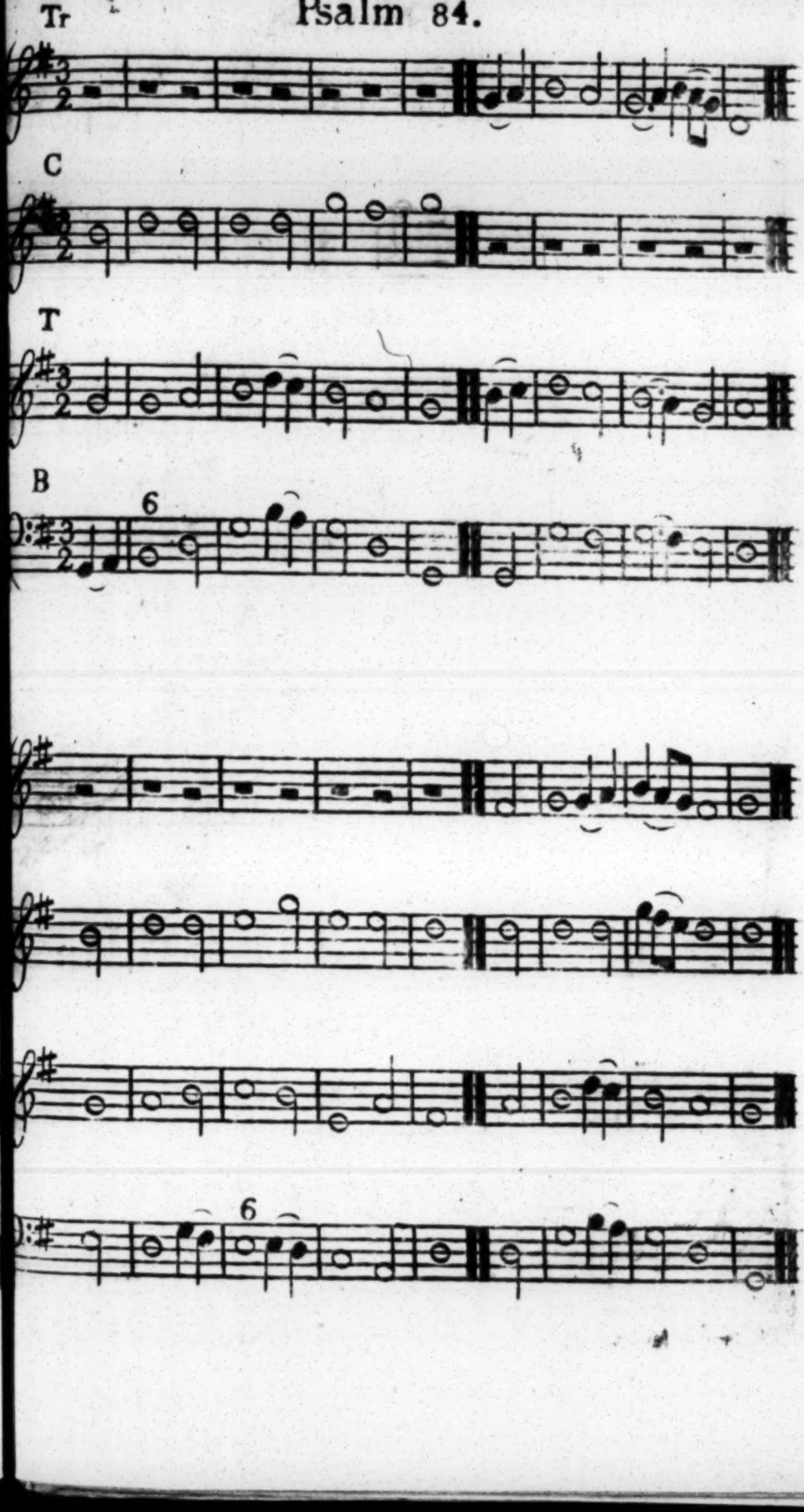
Melroſe.



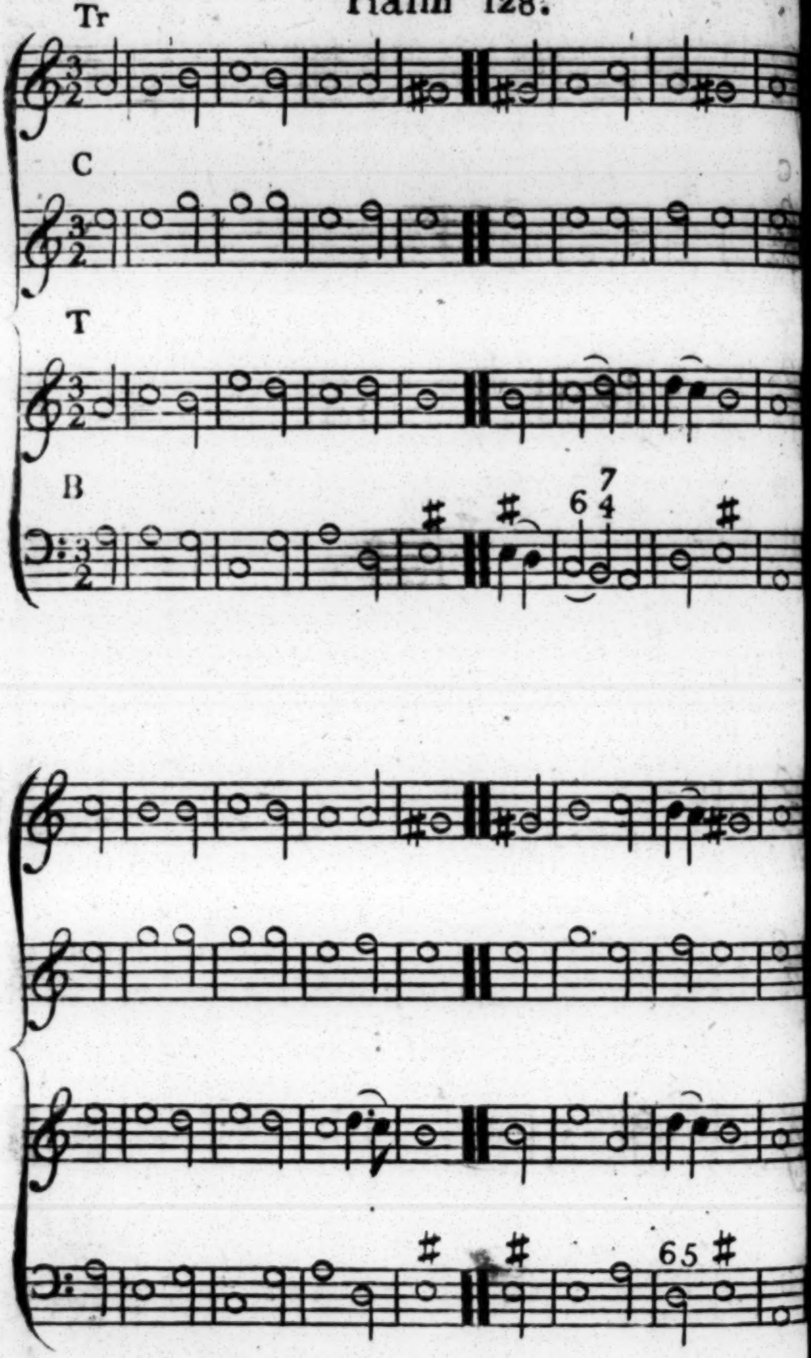
Norwich.



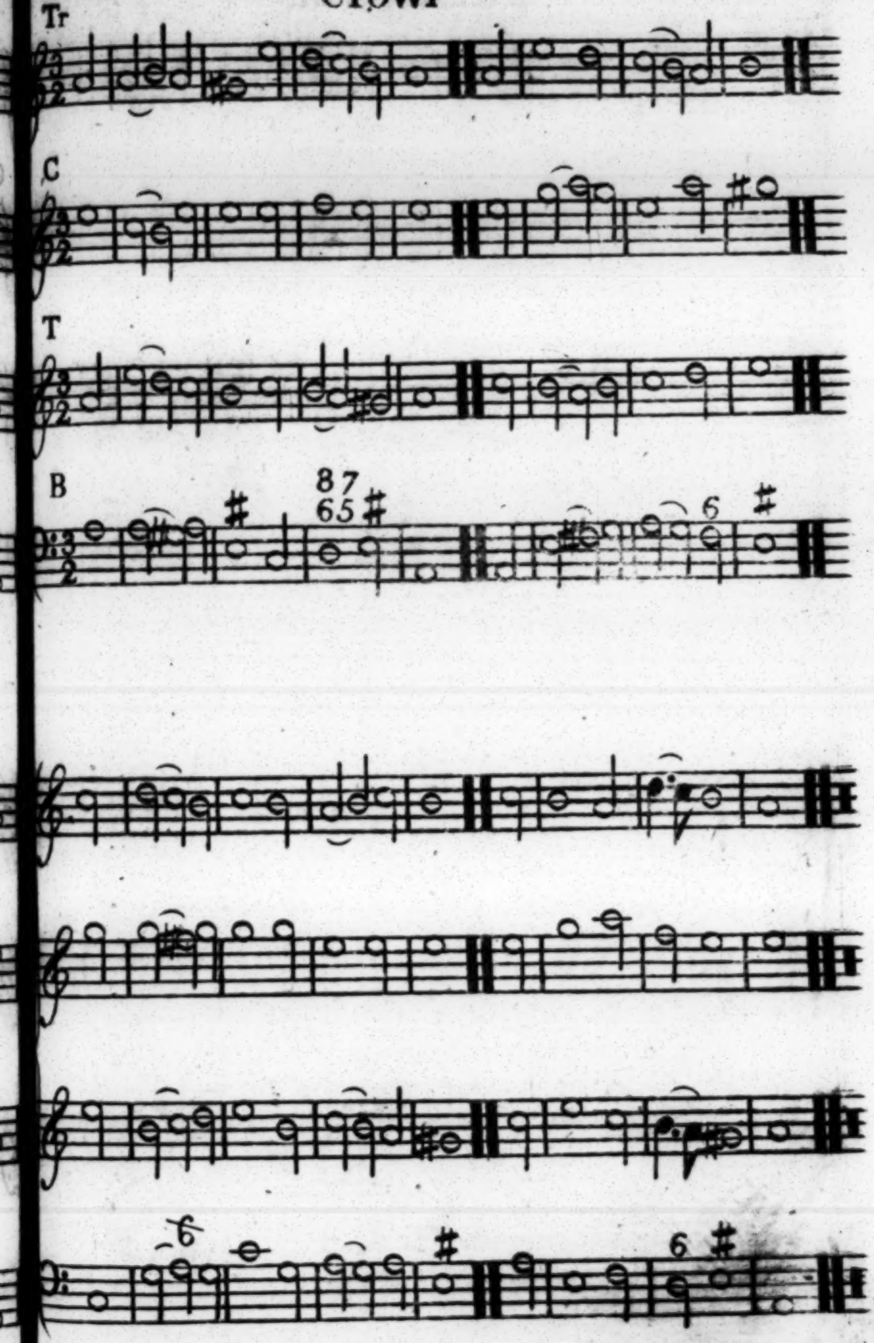
Psalm 84.



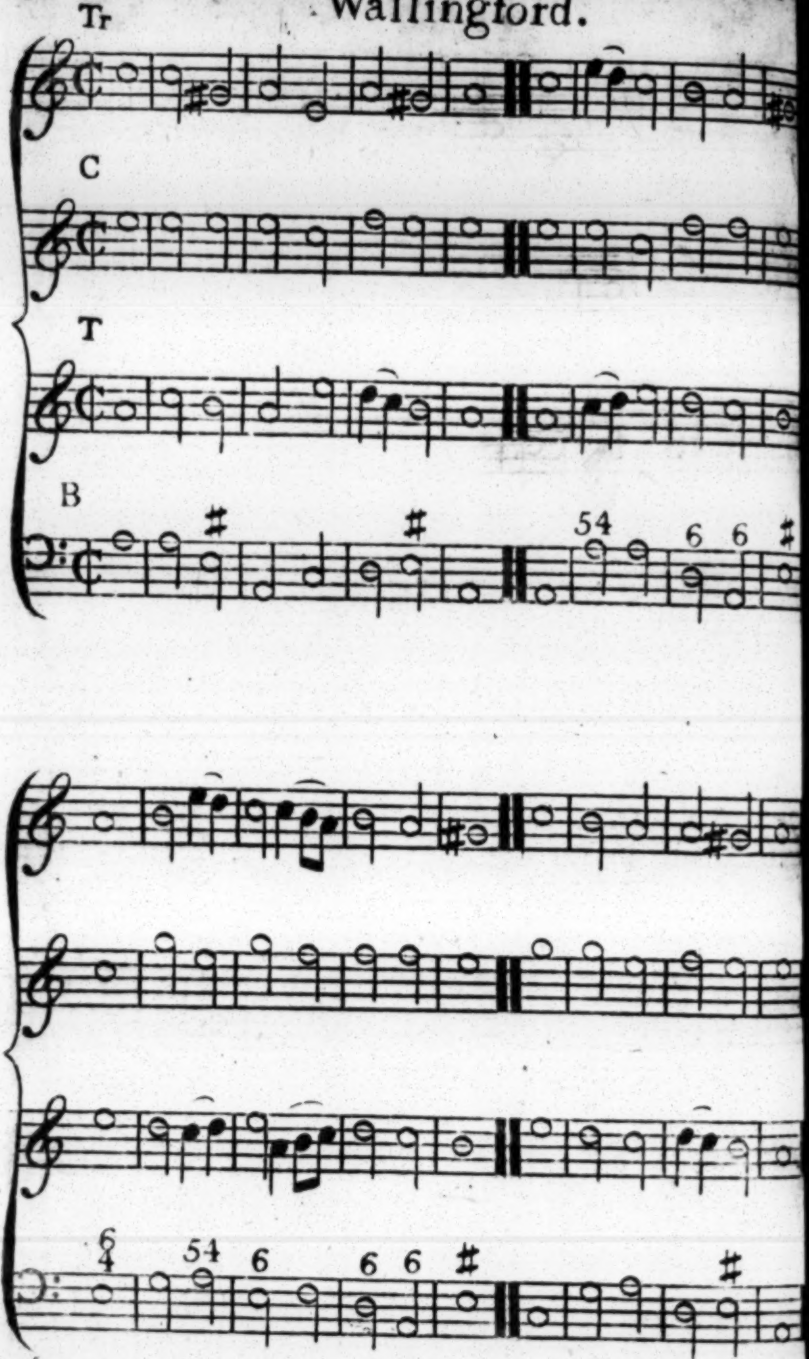
Pſalm 128.



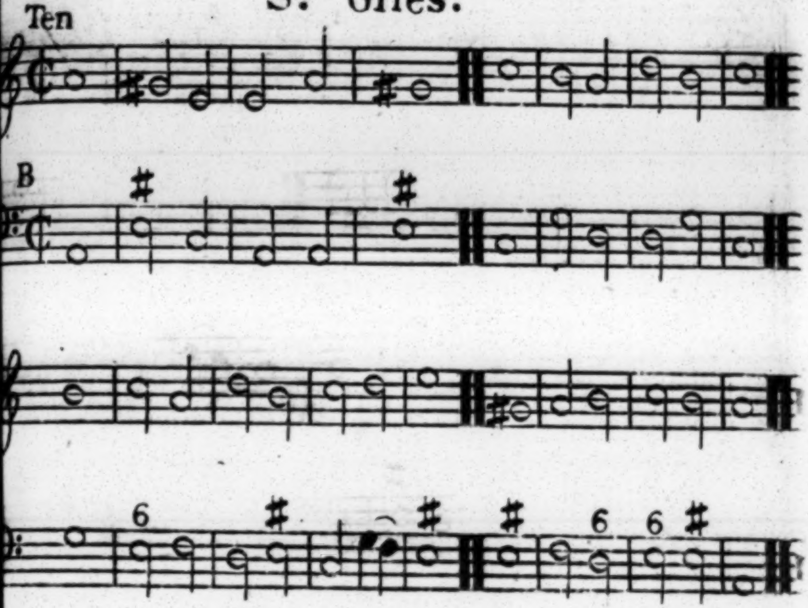
Crowl



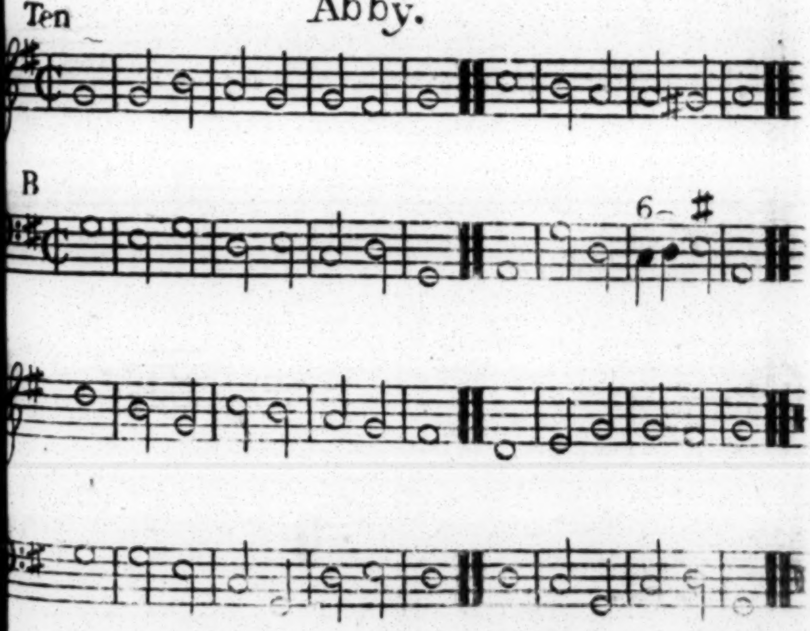
Wallingford.



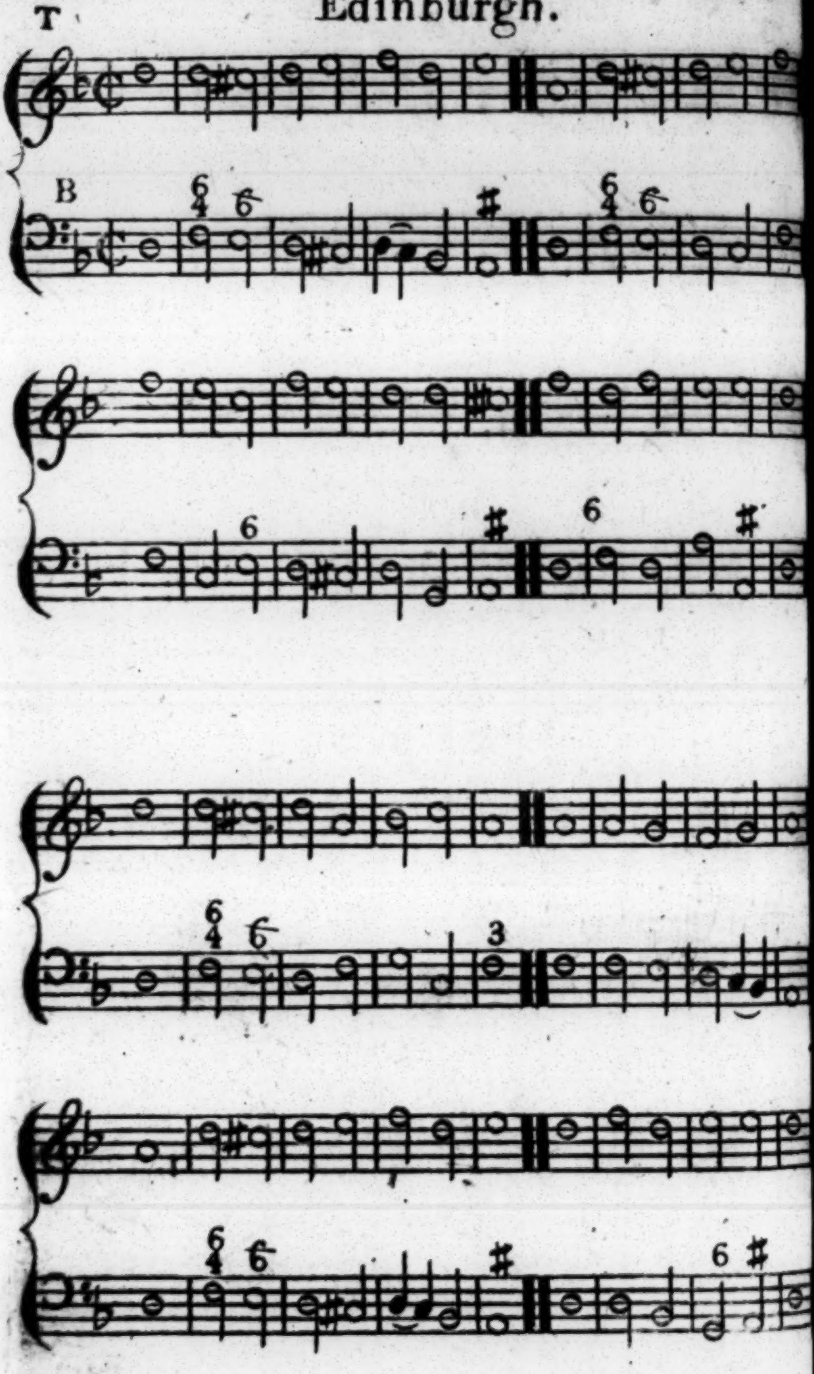
St. Giles.



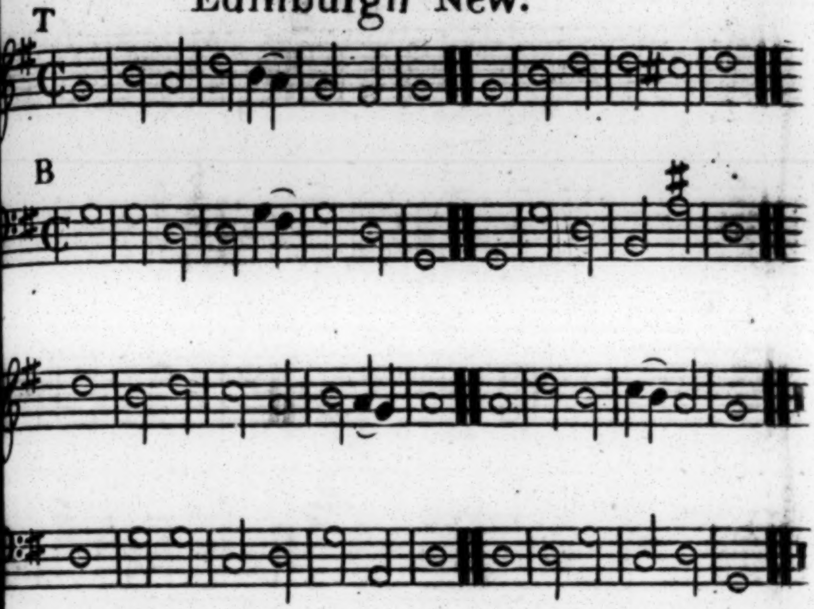
Abby.



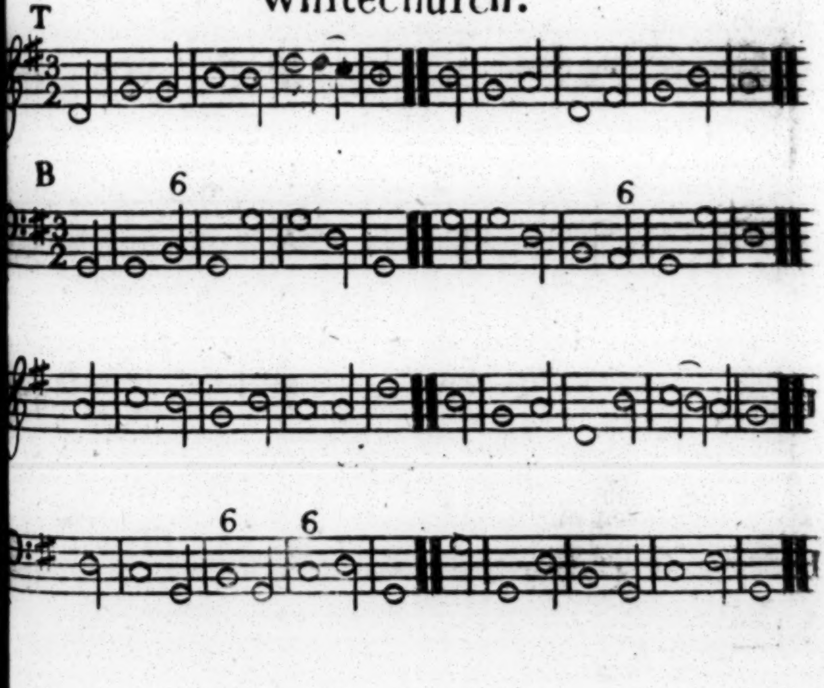
Edinburgh.



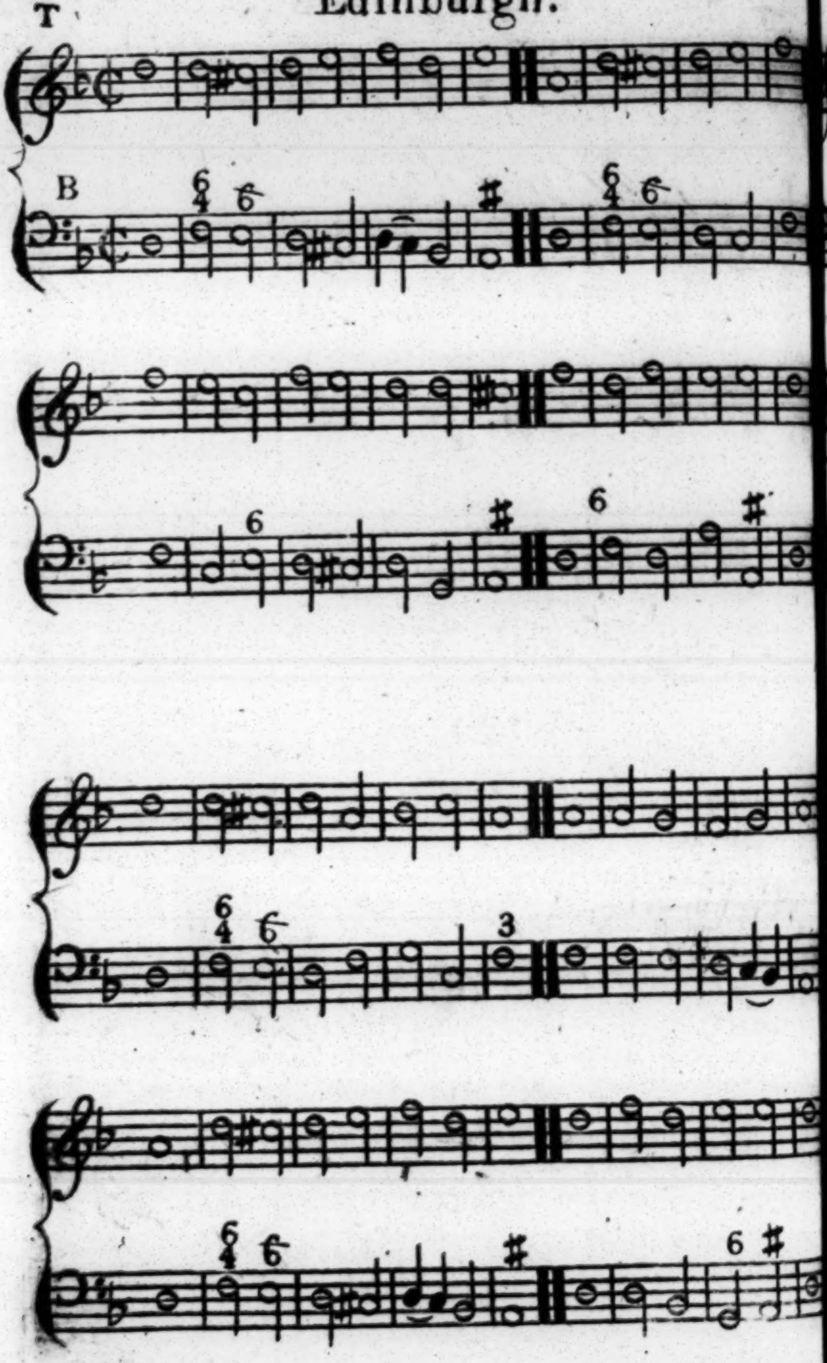
Edinburgh New.



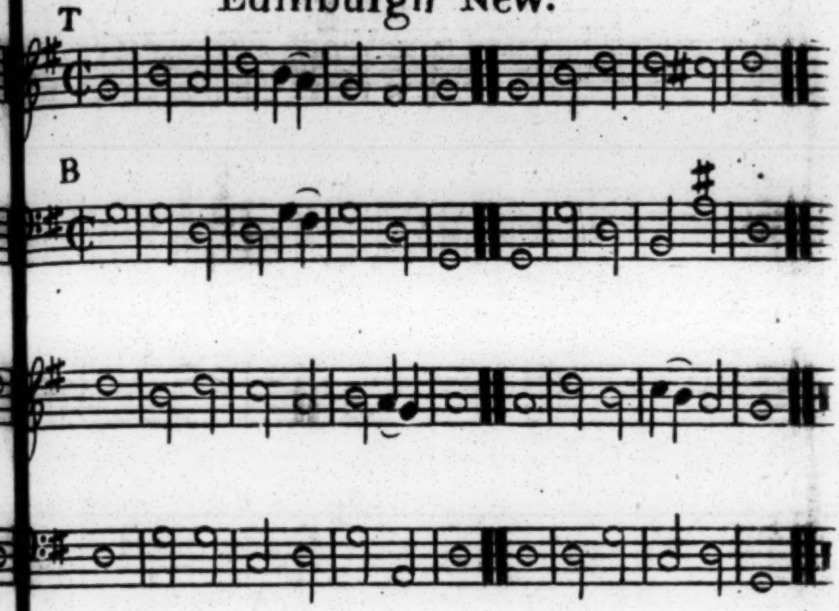
Whitechurch.



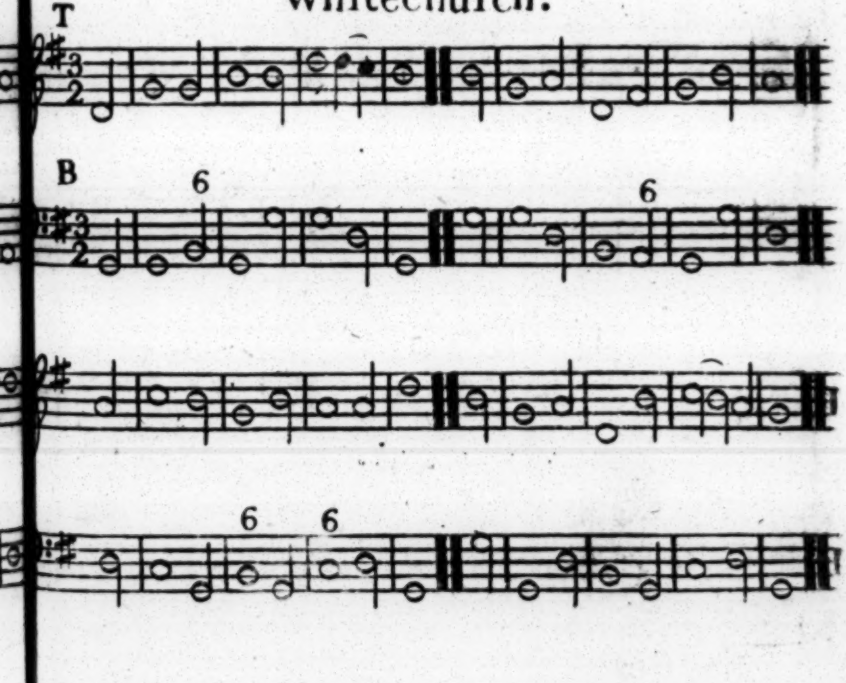
Edinburgh.



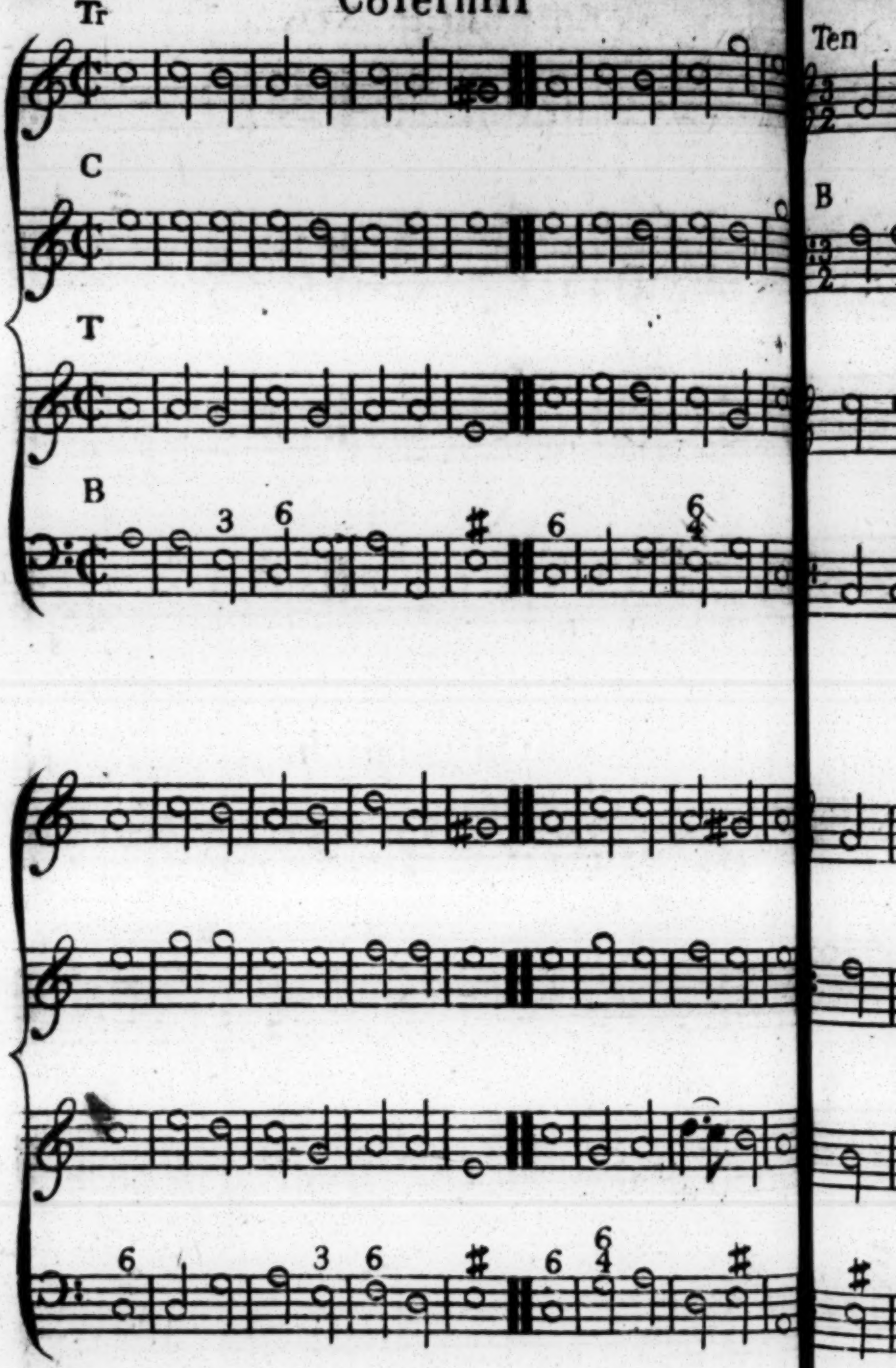
Edinburgh New.



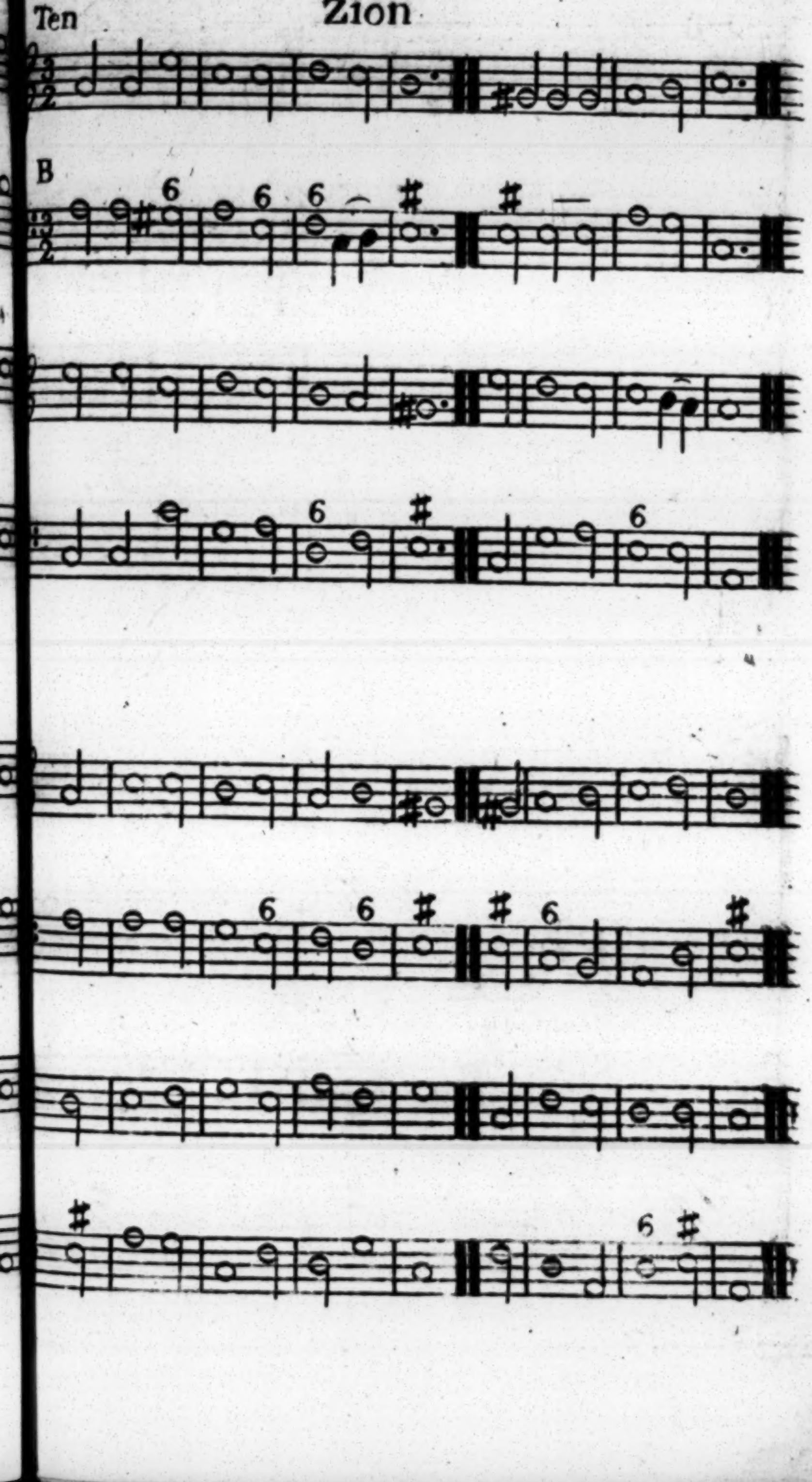
Whitechurch.



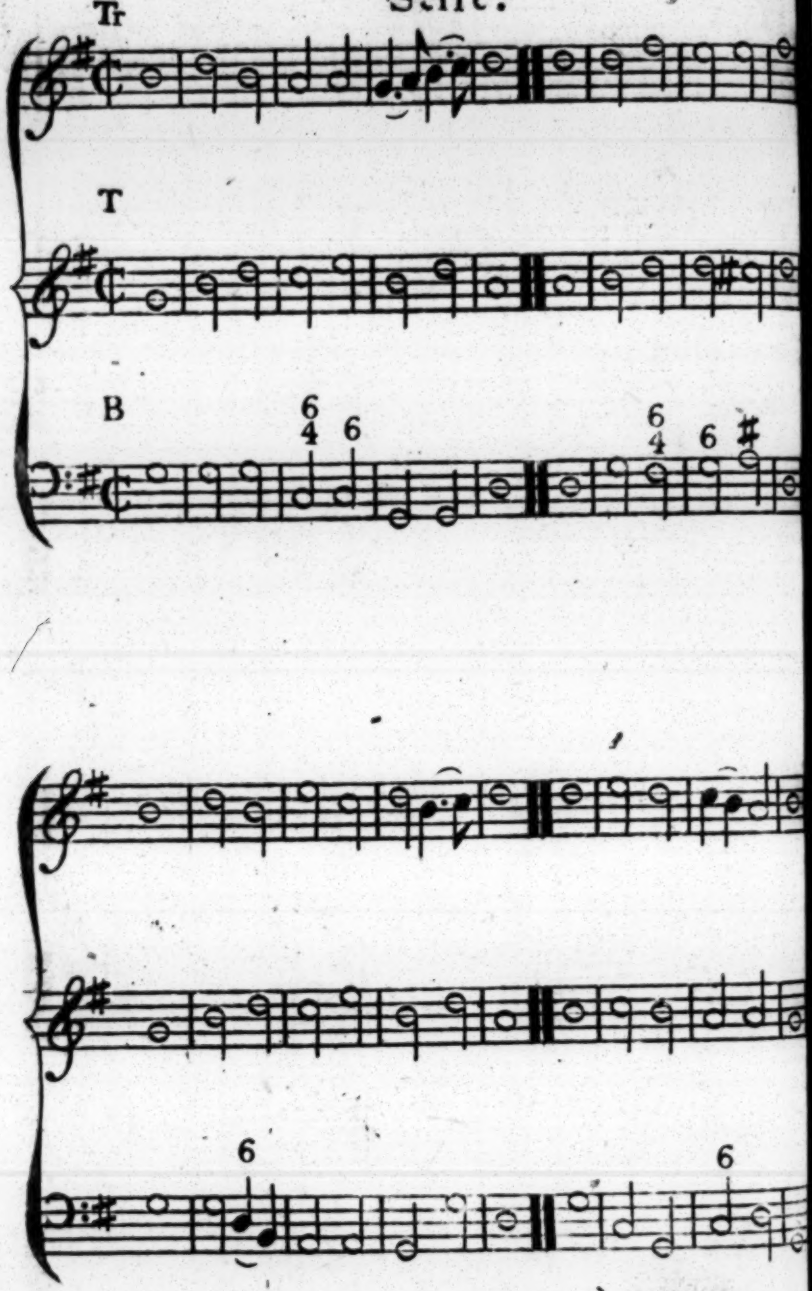
Coleſhill



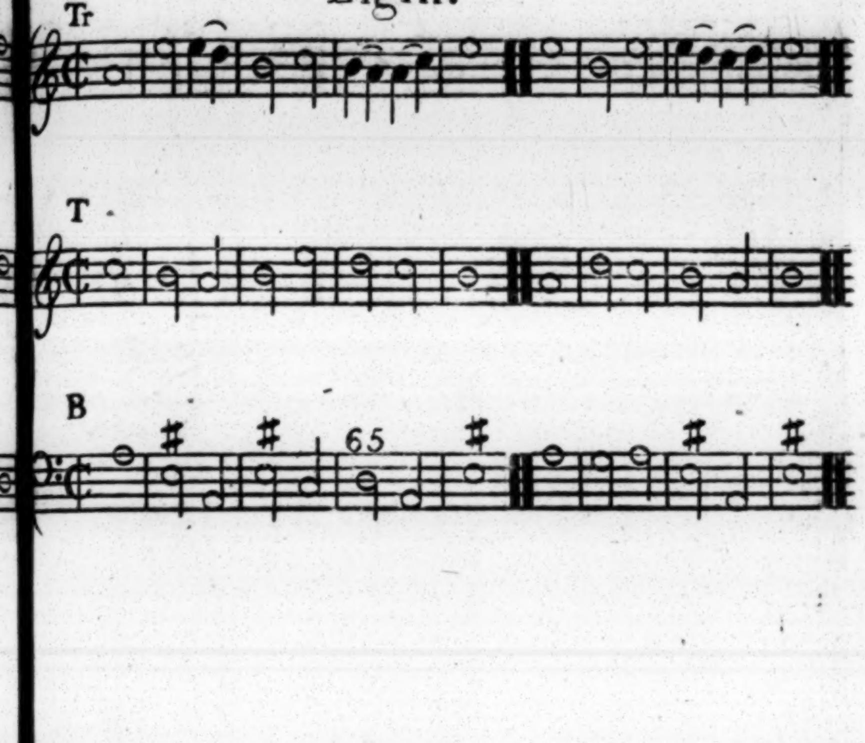
Zion



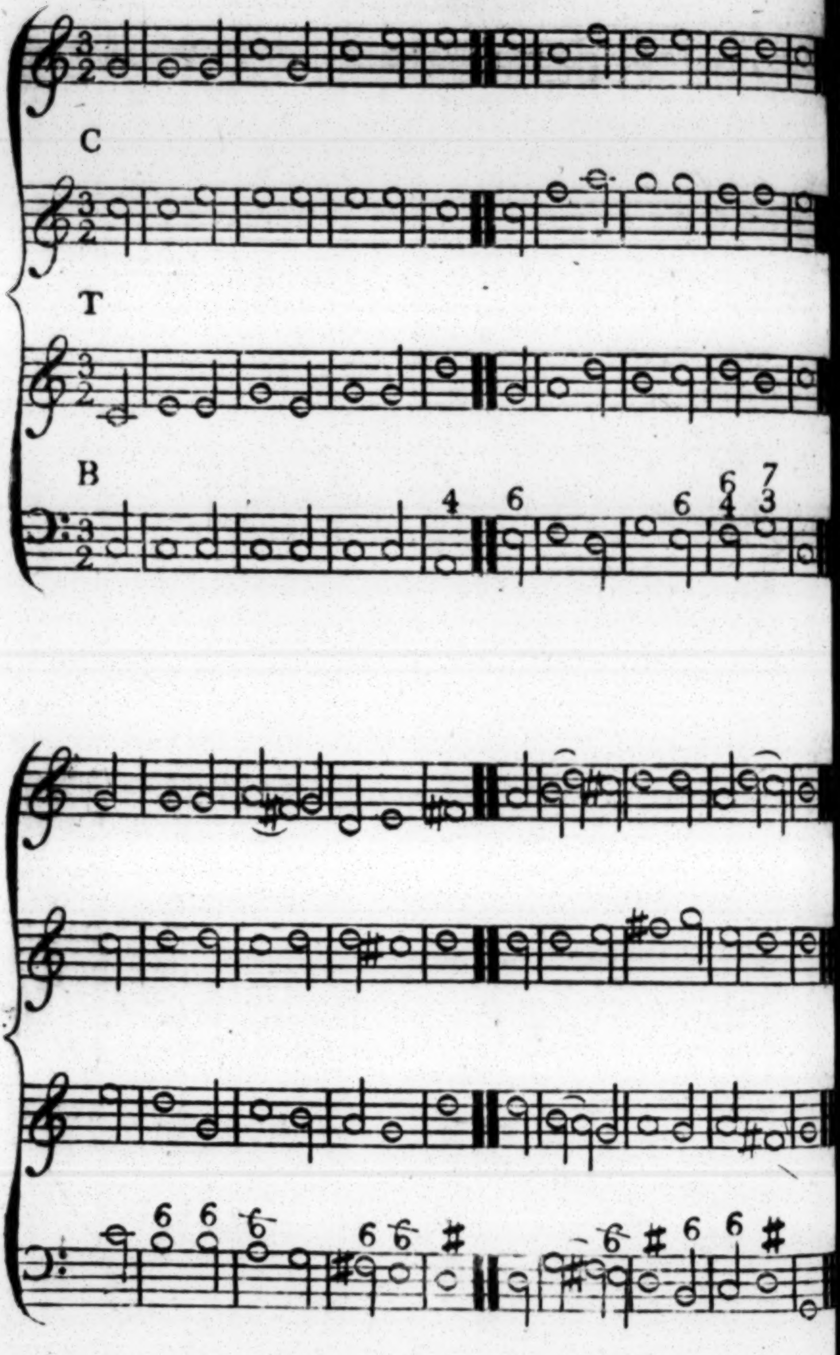
Stilt.



Elgin.



St. Luk's



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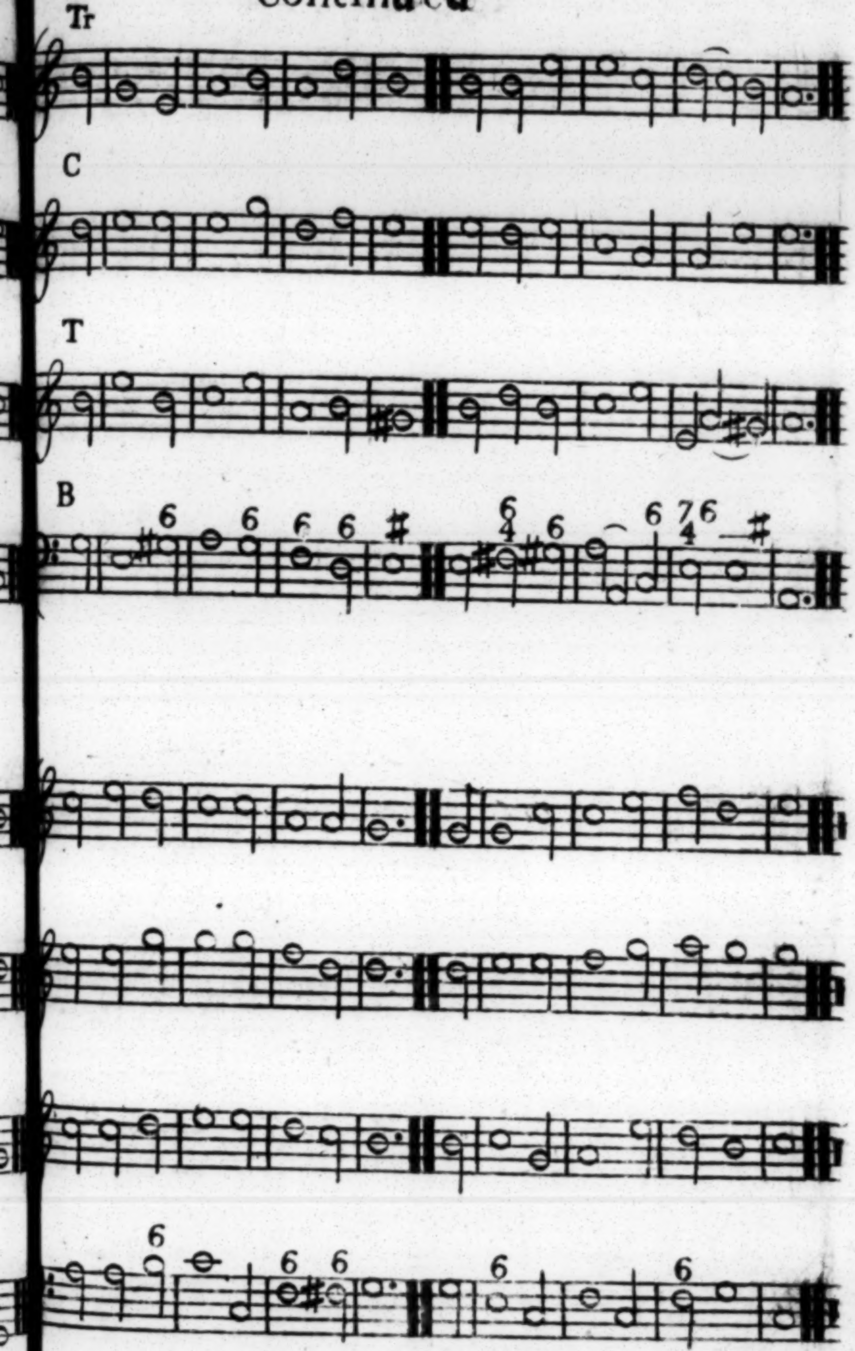
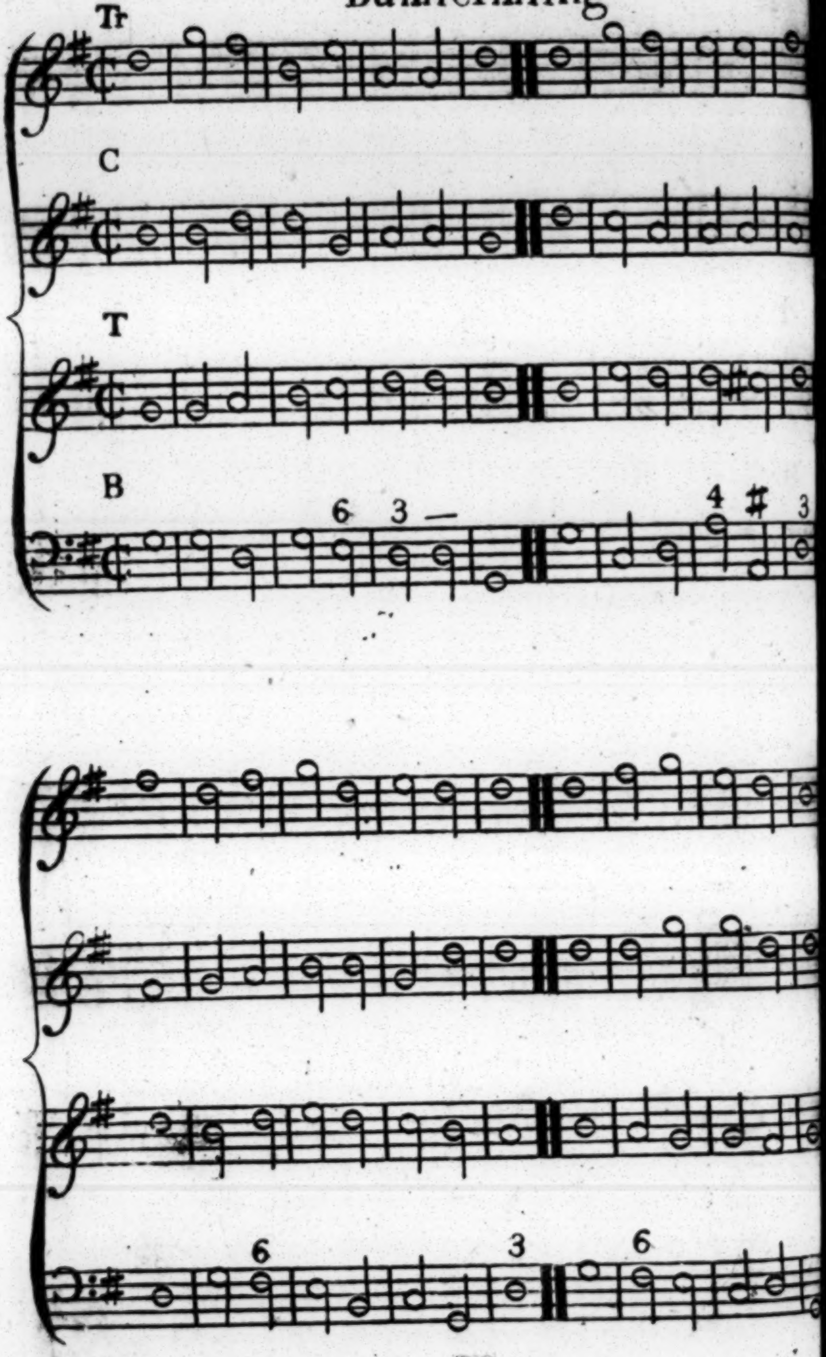
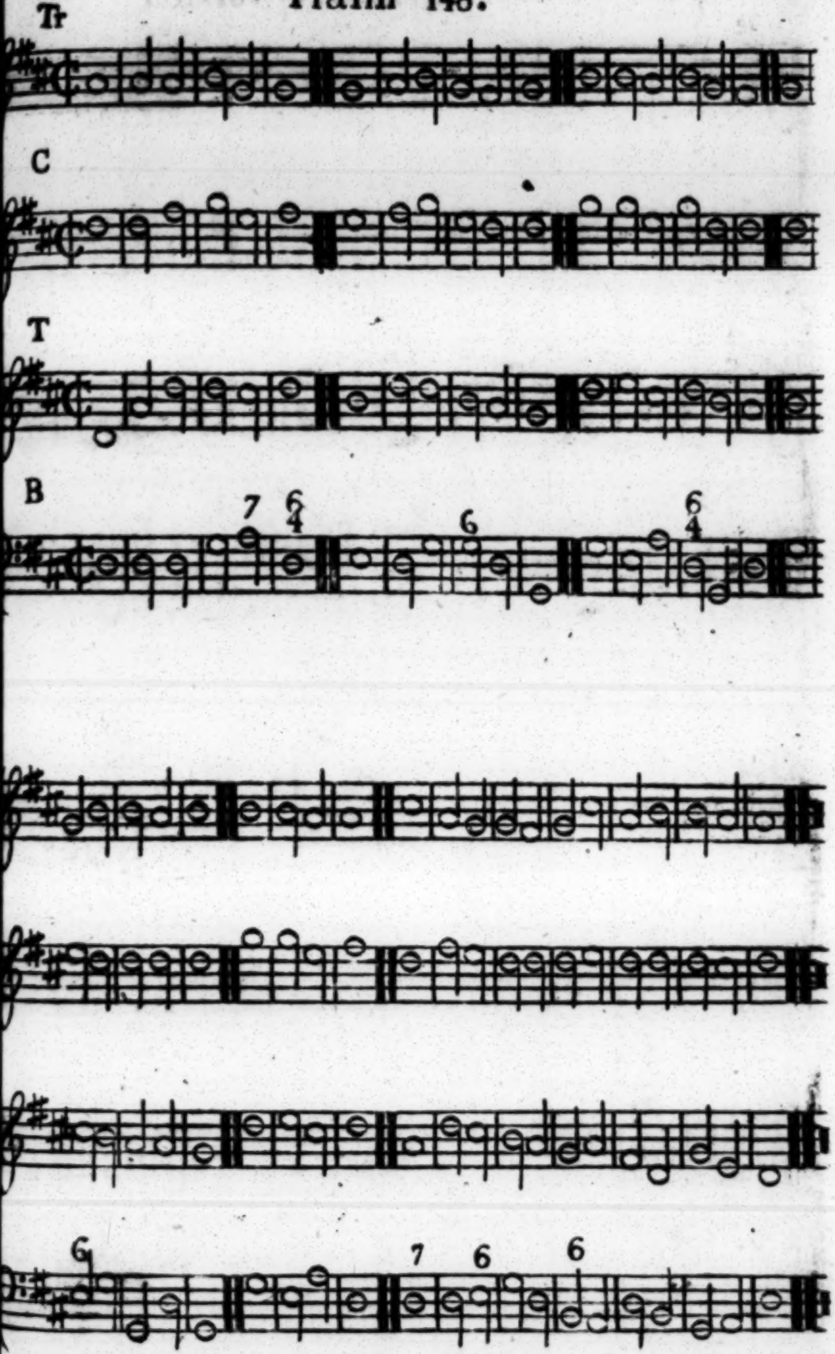


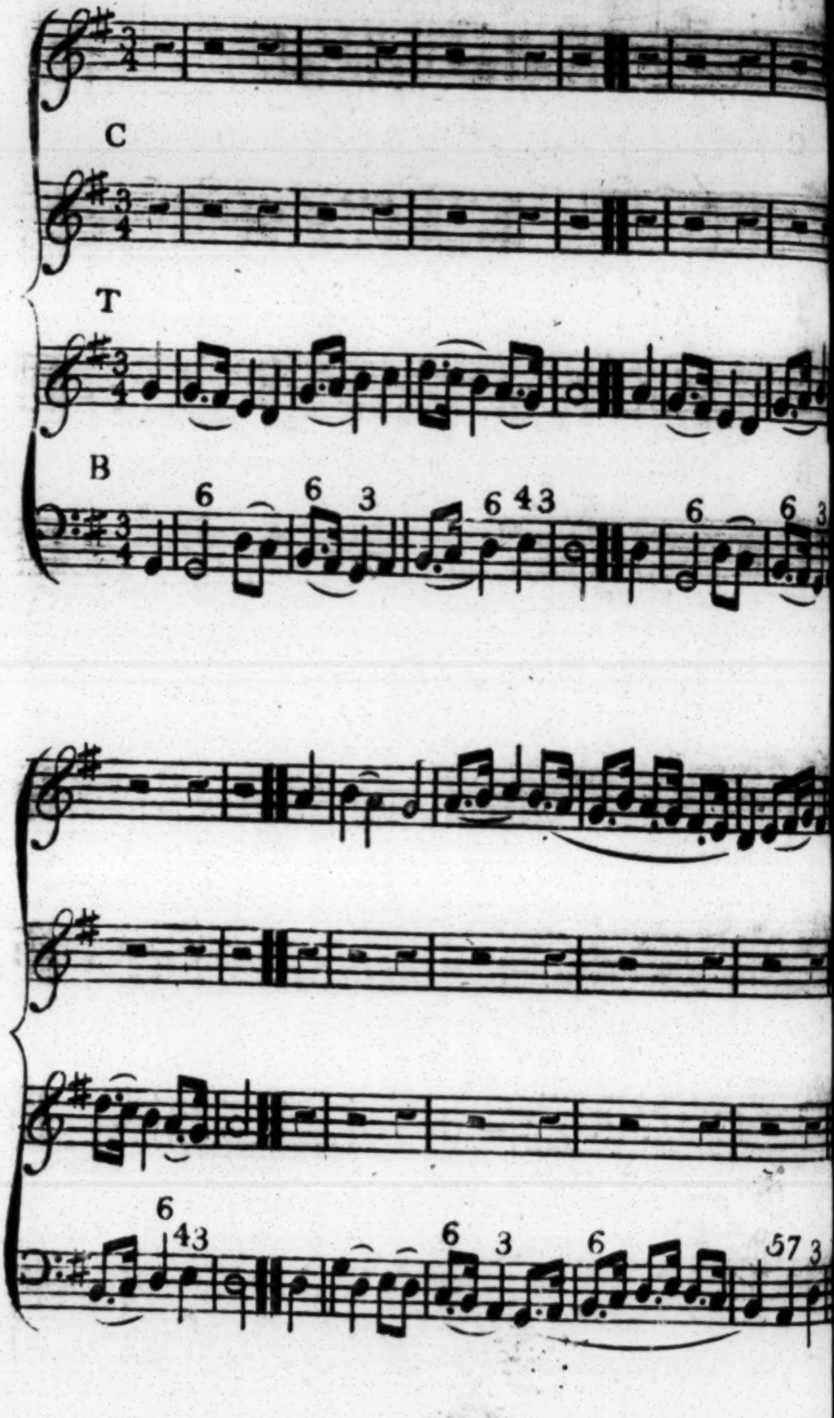
Dumfermling



Pſalm 148.



Pſalm 113. old Verſion



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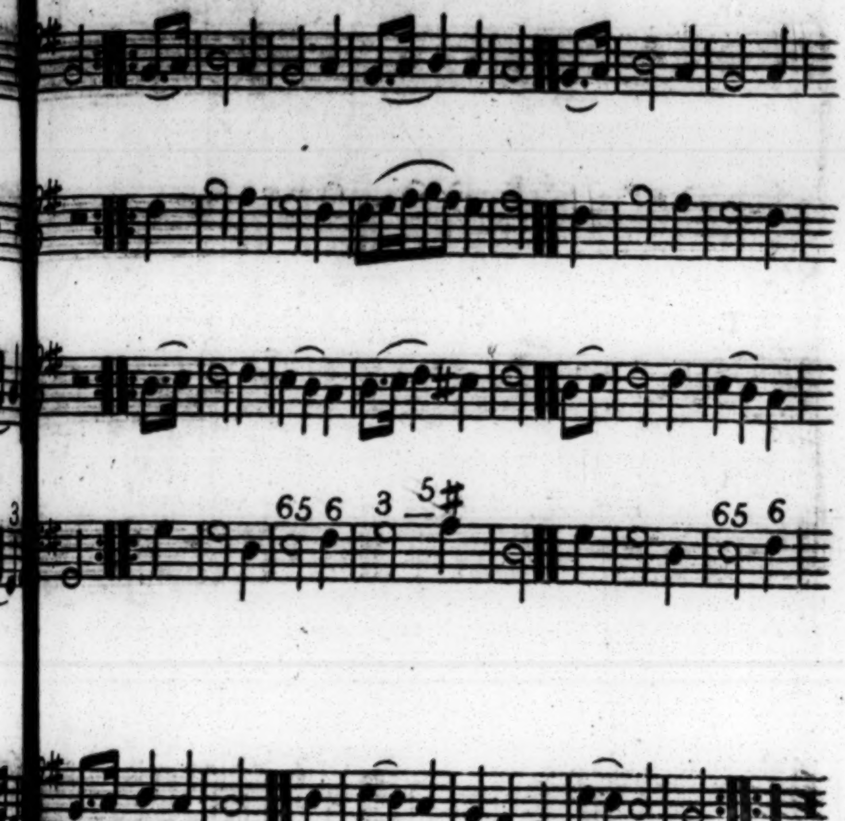
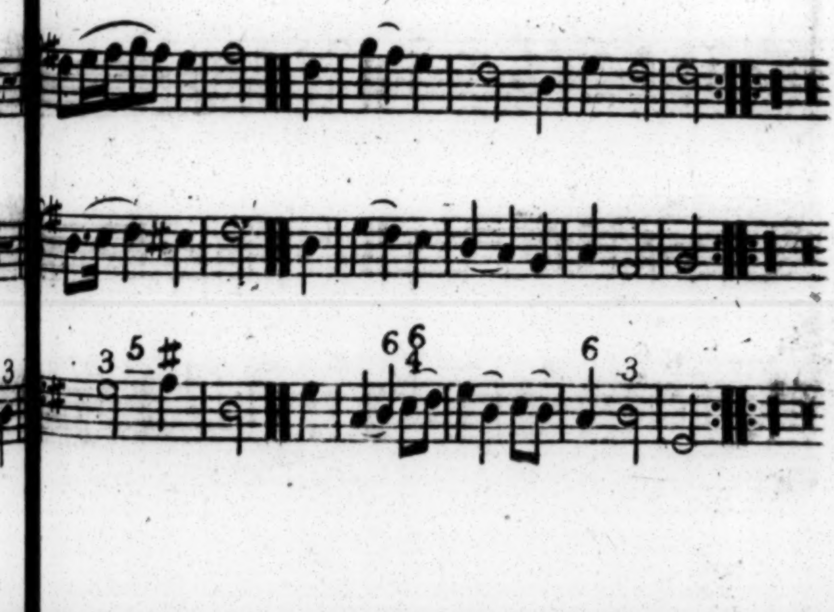
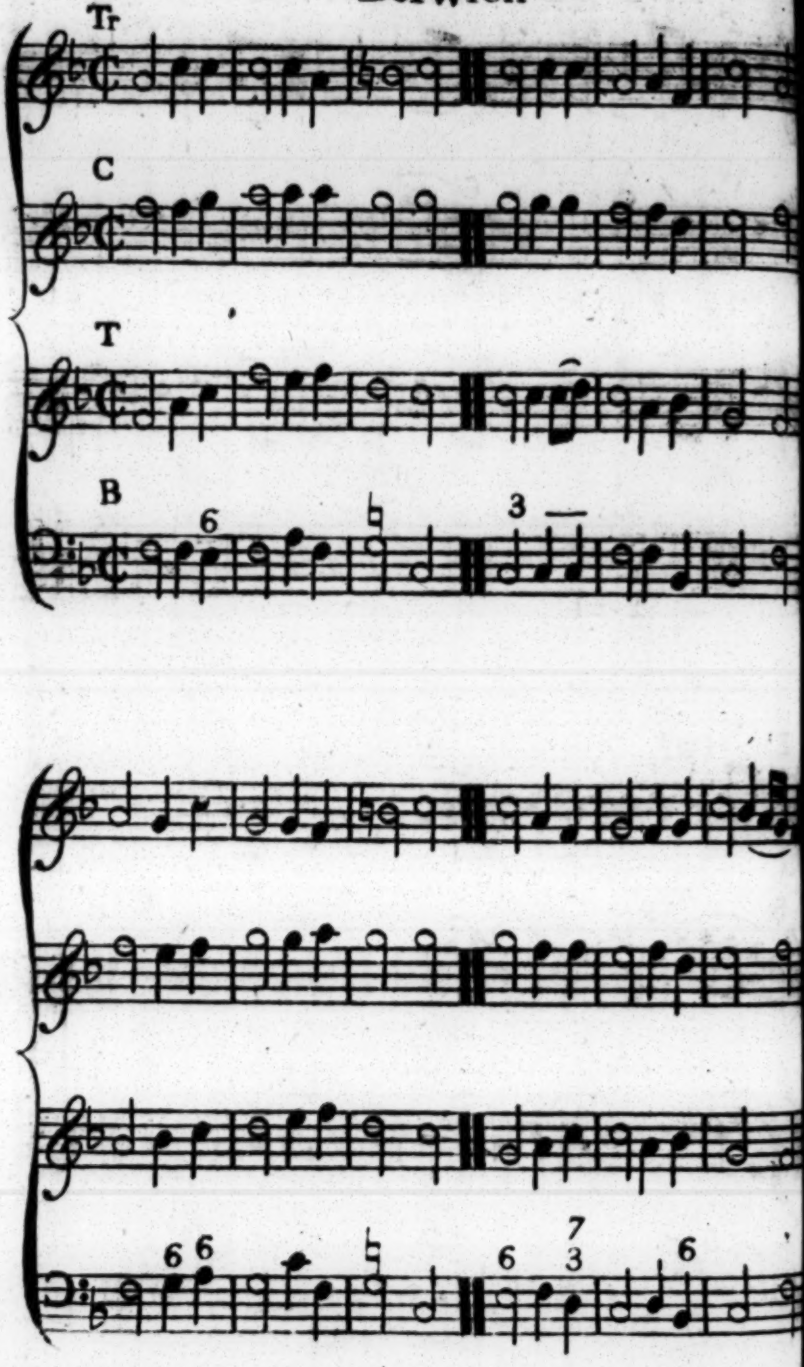
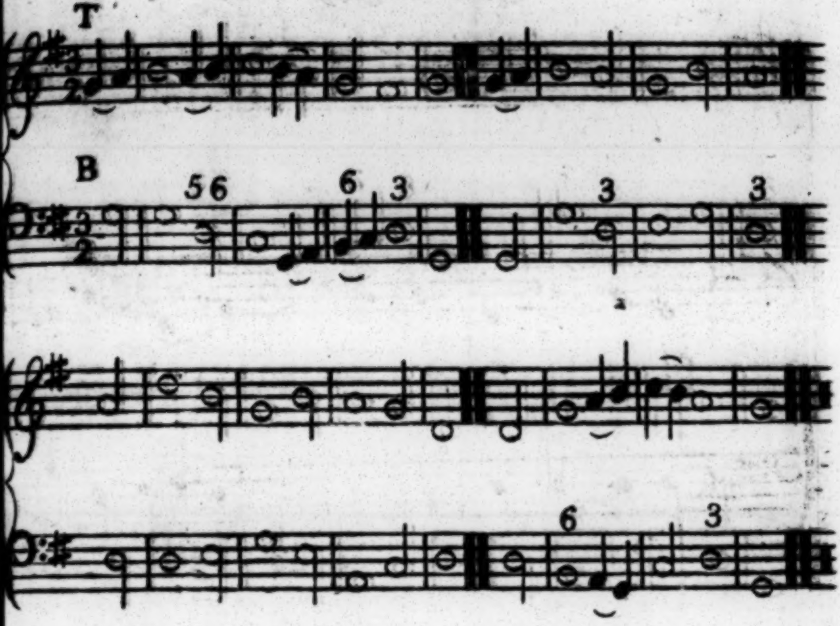




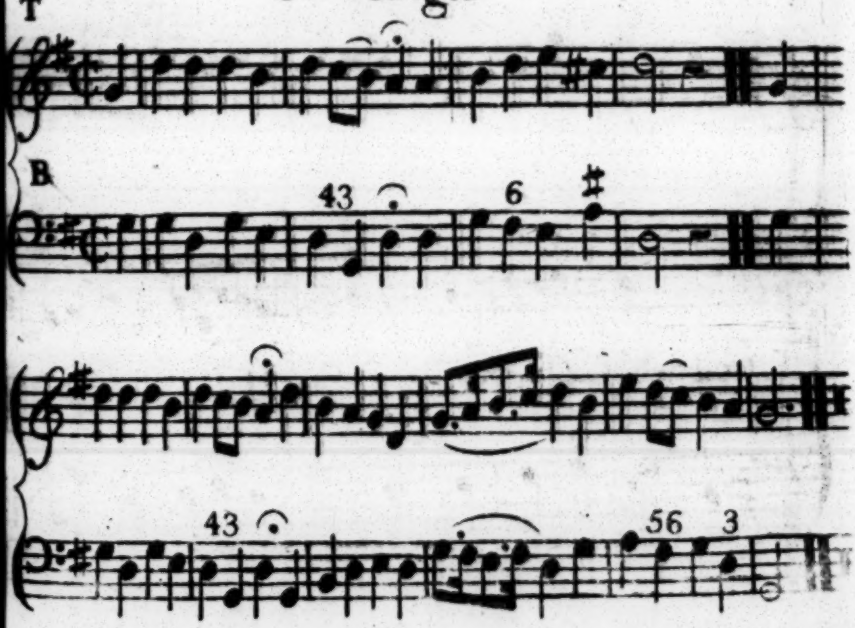
Berwick



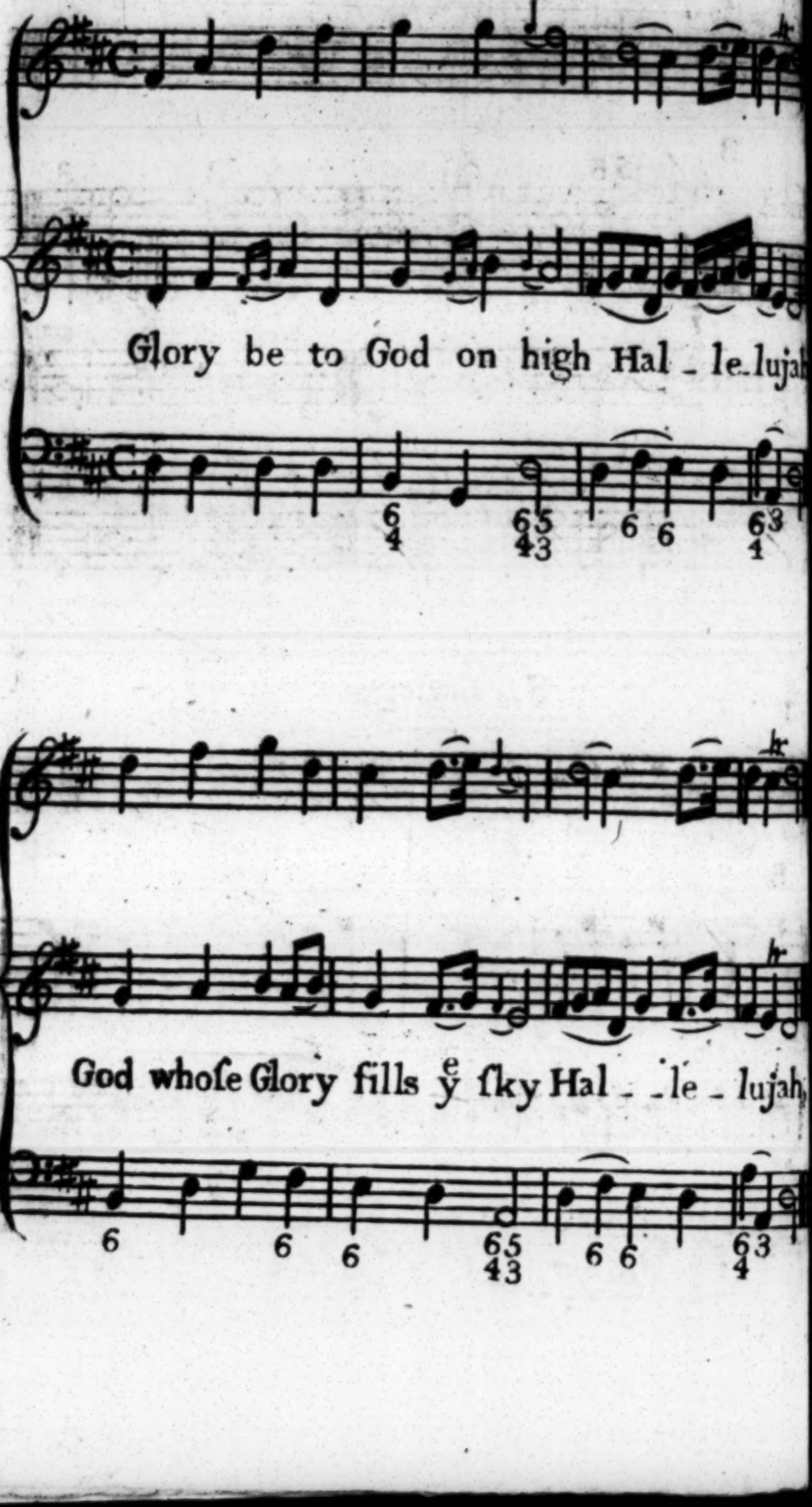
Pſalm 47.



St. Georges



A Hymn.


Glory be to God on high Hal - le-lujah
God whoſe Glory fills yͤ ſky Hal - - le - lujah,

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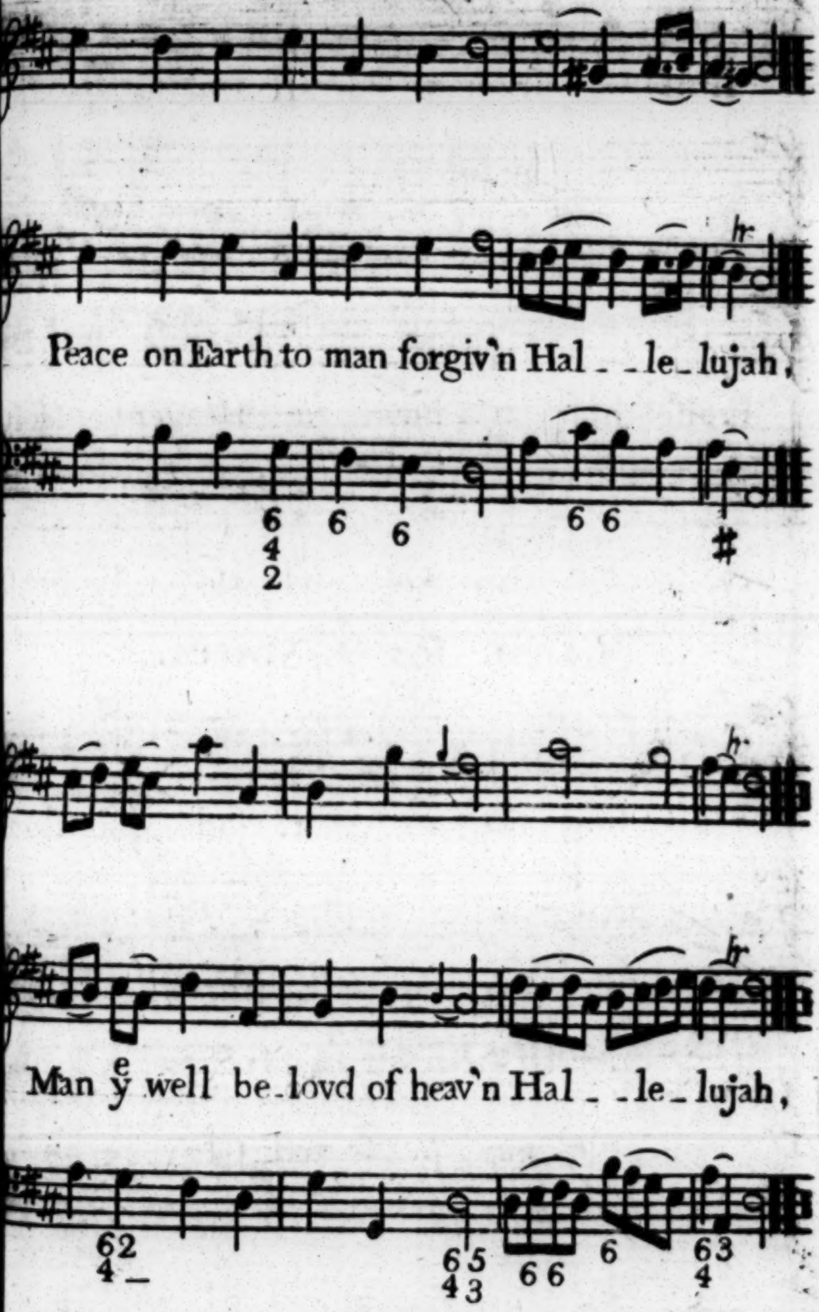
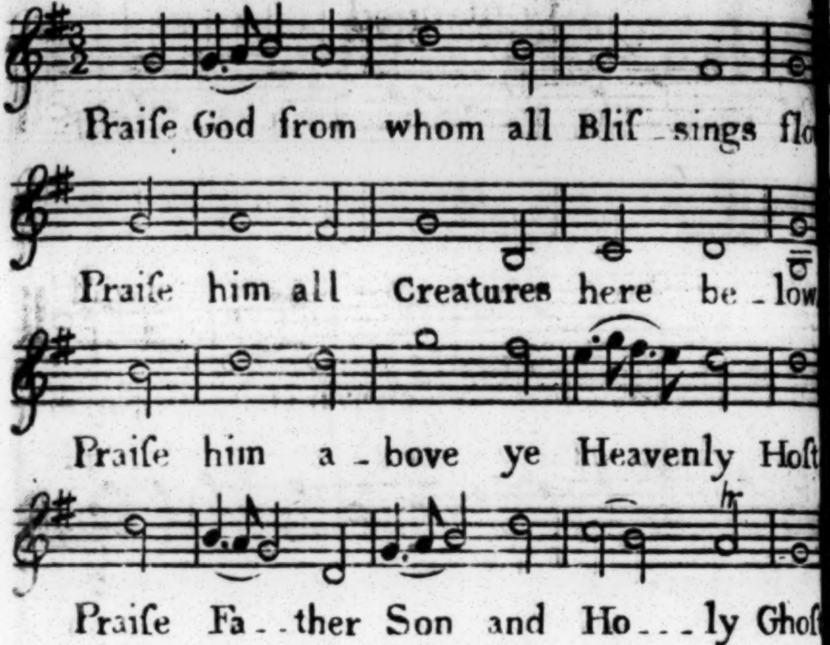
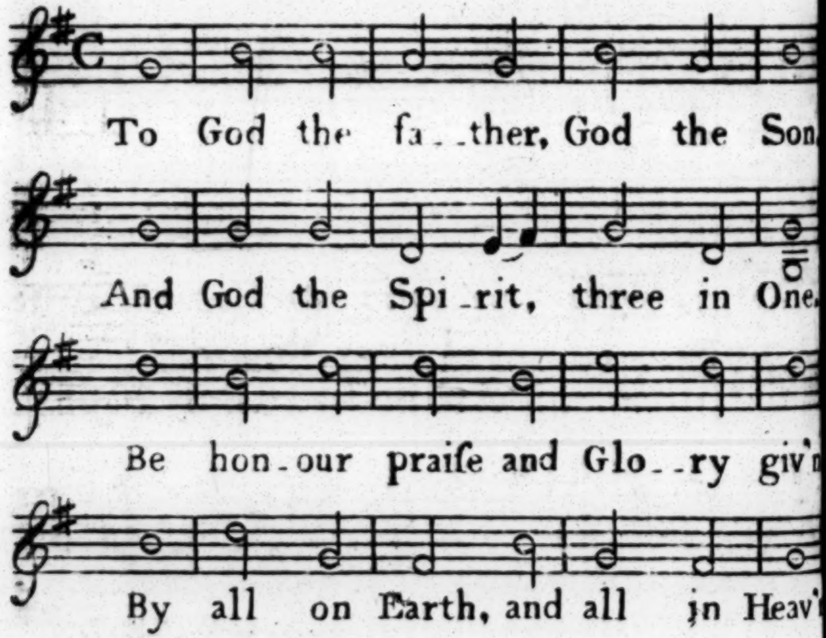

Peace on Earth to man forgiv'n Hal _ _ le _ lujah,
Man ye well be _ lovd of heav'n Hal _ _ le _ lujah,

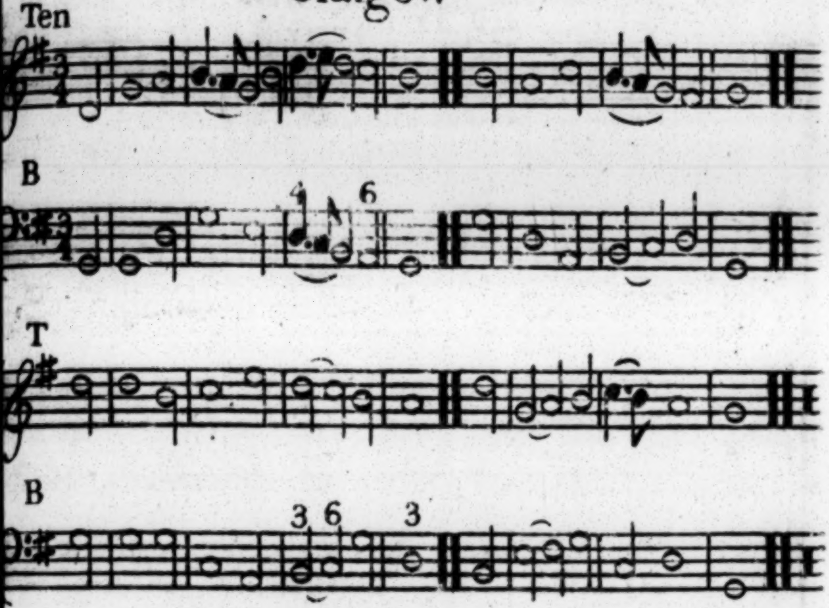
A Canon for 4 Voices.


Praiſe God from whom all Bliſ_sings flo
Praiſe him all Creatures here be_low
Praiſe him a_bove ye Heavenly Hoſt
Praiſe Fa_ _ther Son and Ho_ _ _ly Ghoſ
tr

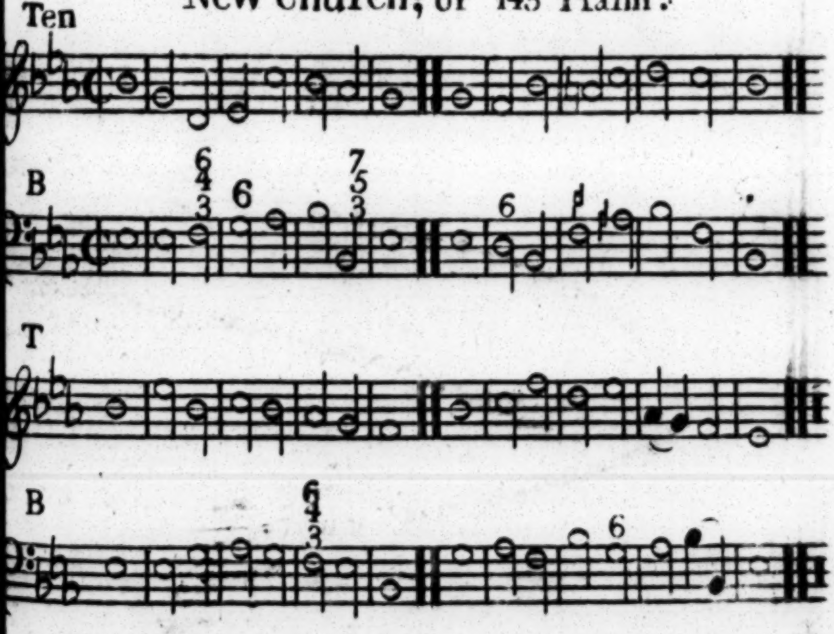
Canon for 4 Voices.


C
To God the fa_ _ther, God the Son
And God the Spi_rit, three in One.
Be hon_our praiſe and Glo_ _ry giv'
By all on Earth, and all in Heav'

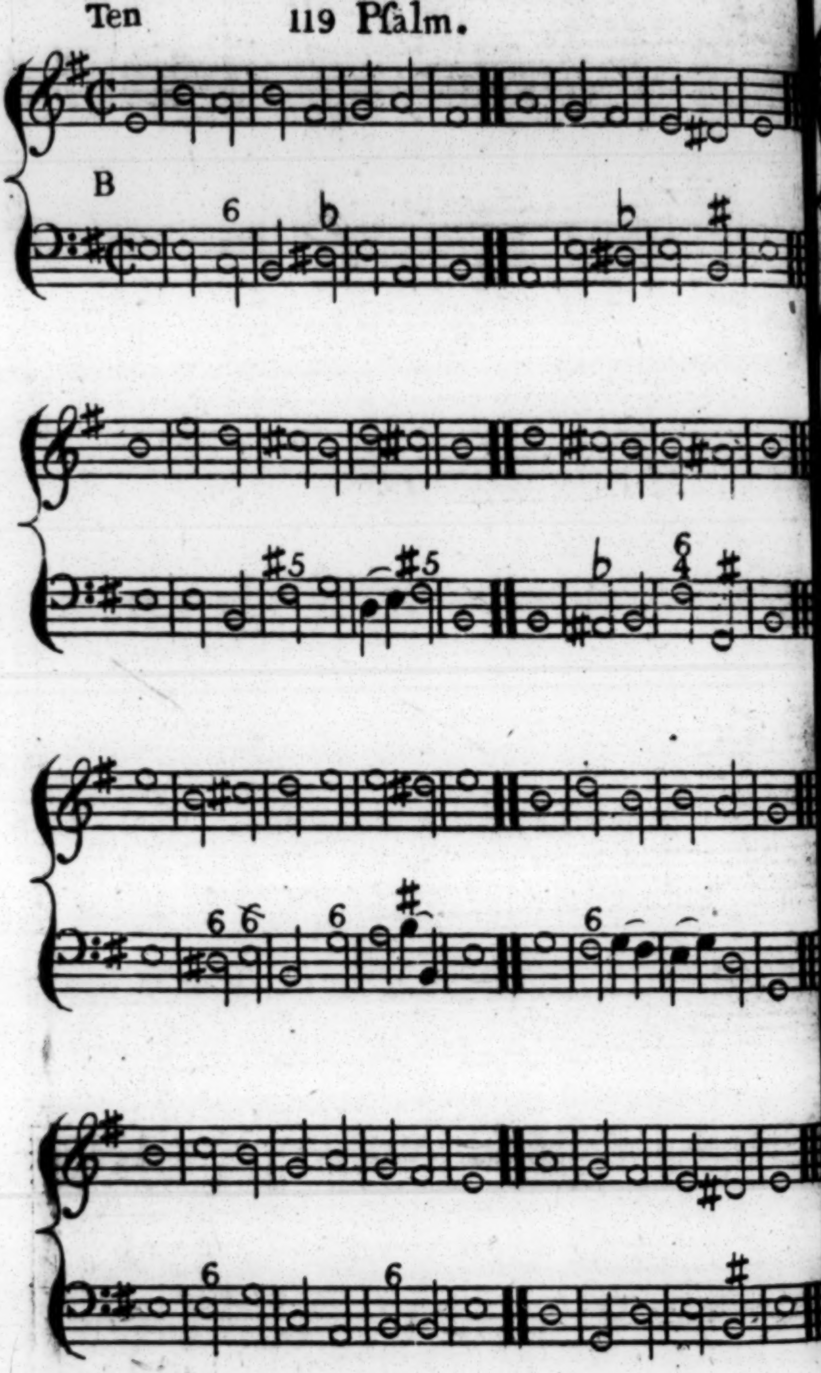
Glaſgow



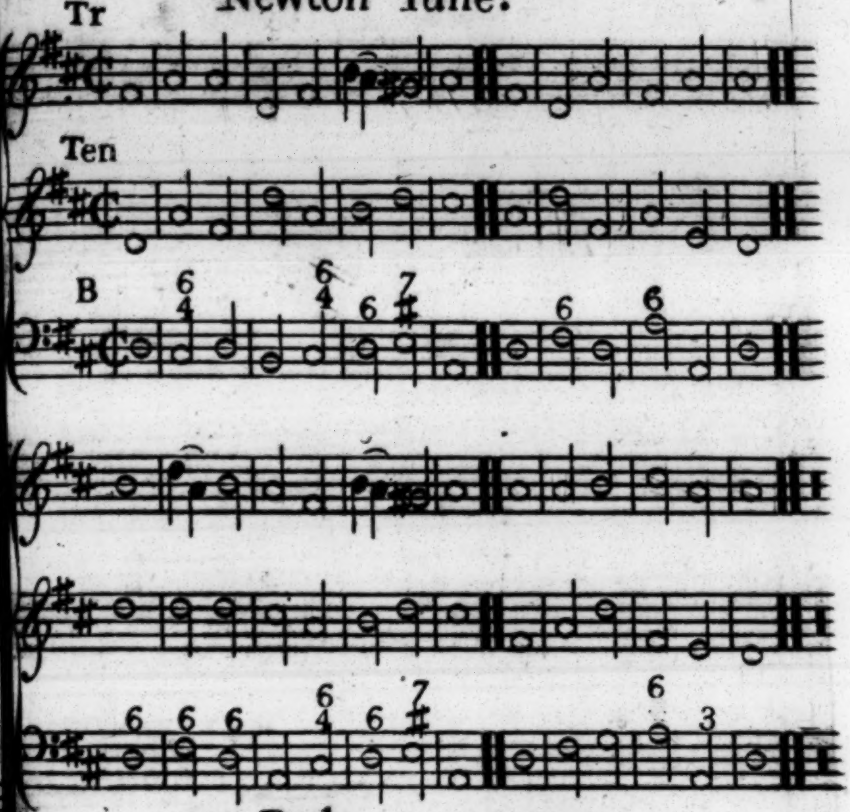
New Church; or 145 Pſalm.



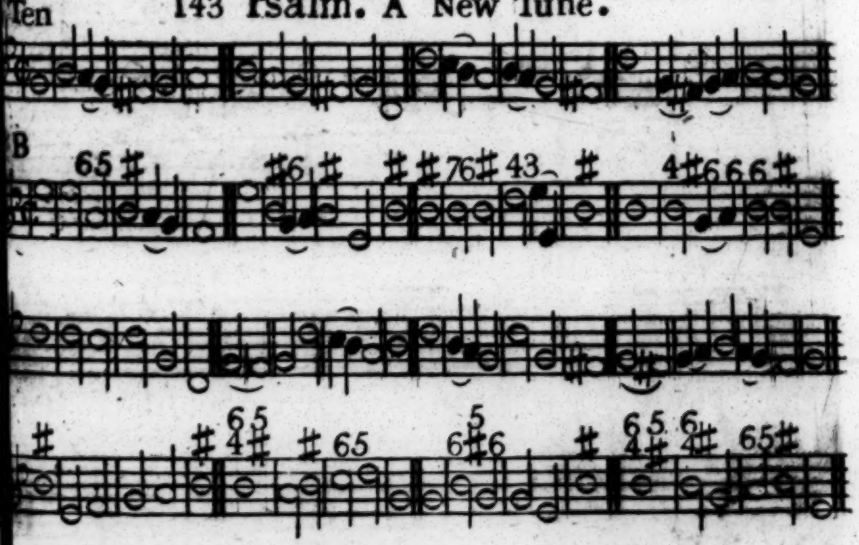
119 Pſalm.



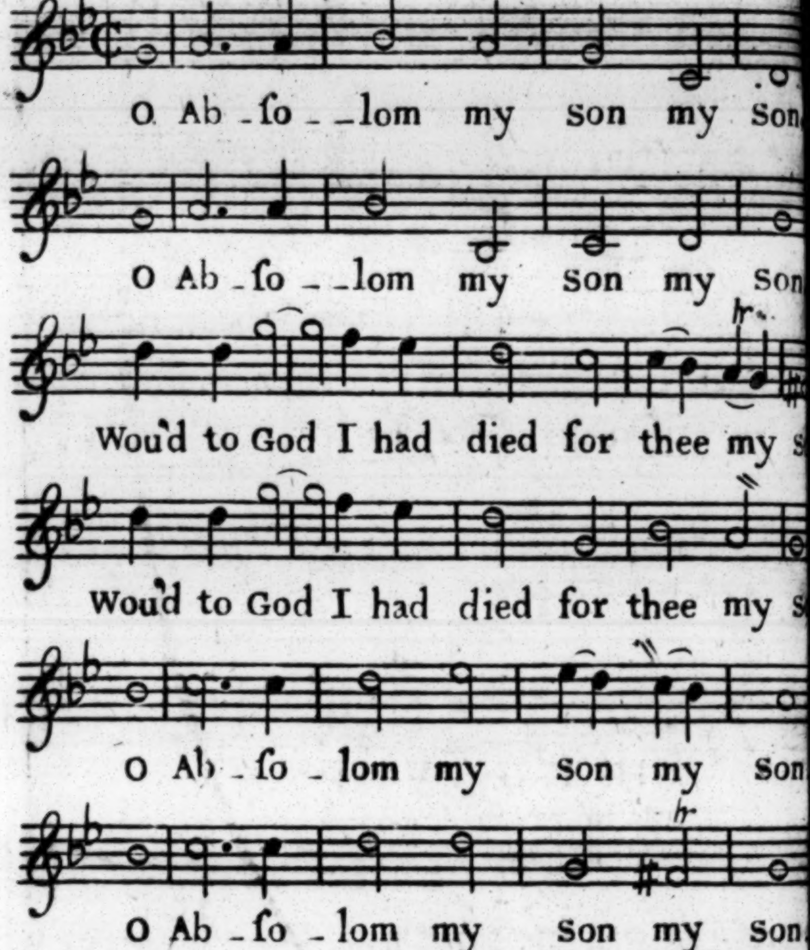
Newton Tune.



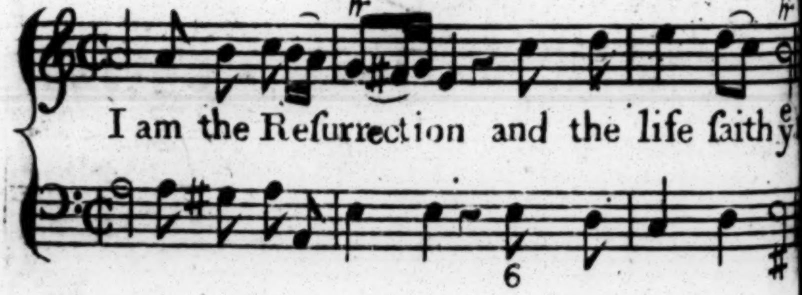
143 Psalm. A New Tune.



A Canon for 3 voices.


O Ab - ſo - - lom my son my Son
O Ab - ſo - - lom my son my Son
Wou'd to God I had died for thee my s
Wou'd to God I had died for thee my s
O Ab - ſo - lom my son my Son
O Ab - ſo - lom my son my Son

An Anthem.



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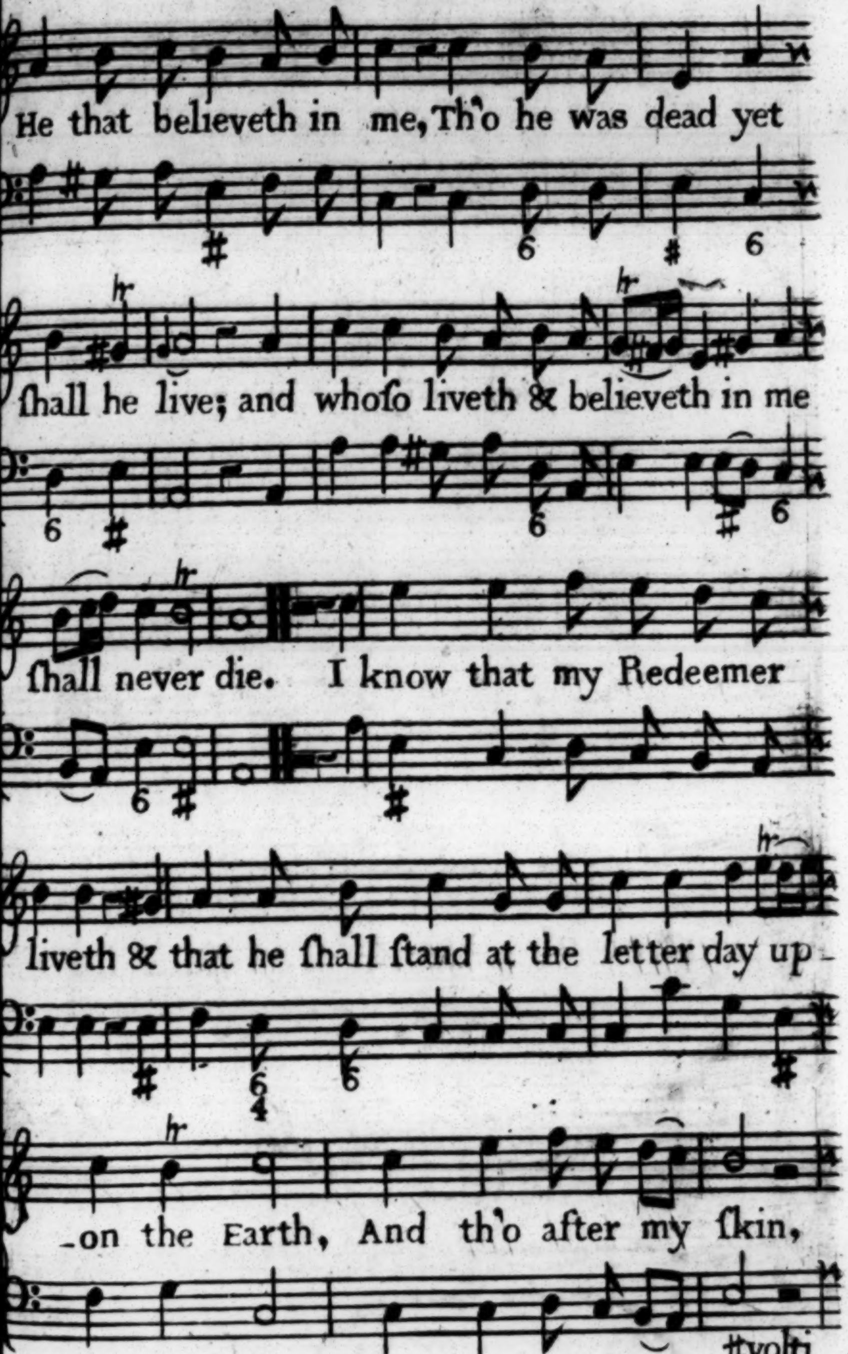
He that believeth in me, Th'o he was dead yet
ſhall he live; and whoſo liveth & believeth in me
ſhall never die. I know that my Redeemer
liveth & that he ſhall ſtand at the letter day up-
-on the Earth, And th'o after my ſkin,
volti

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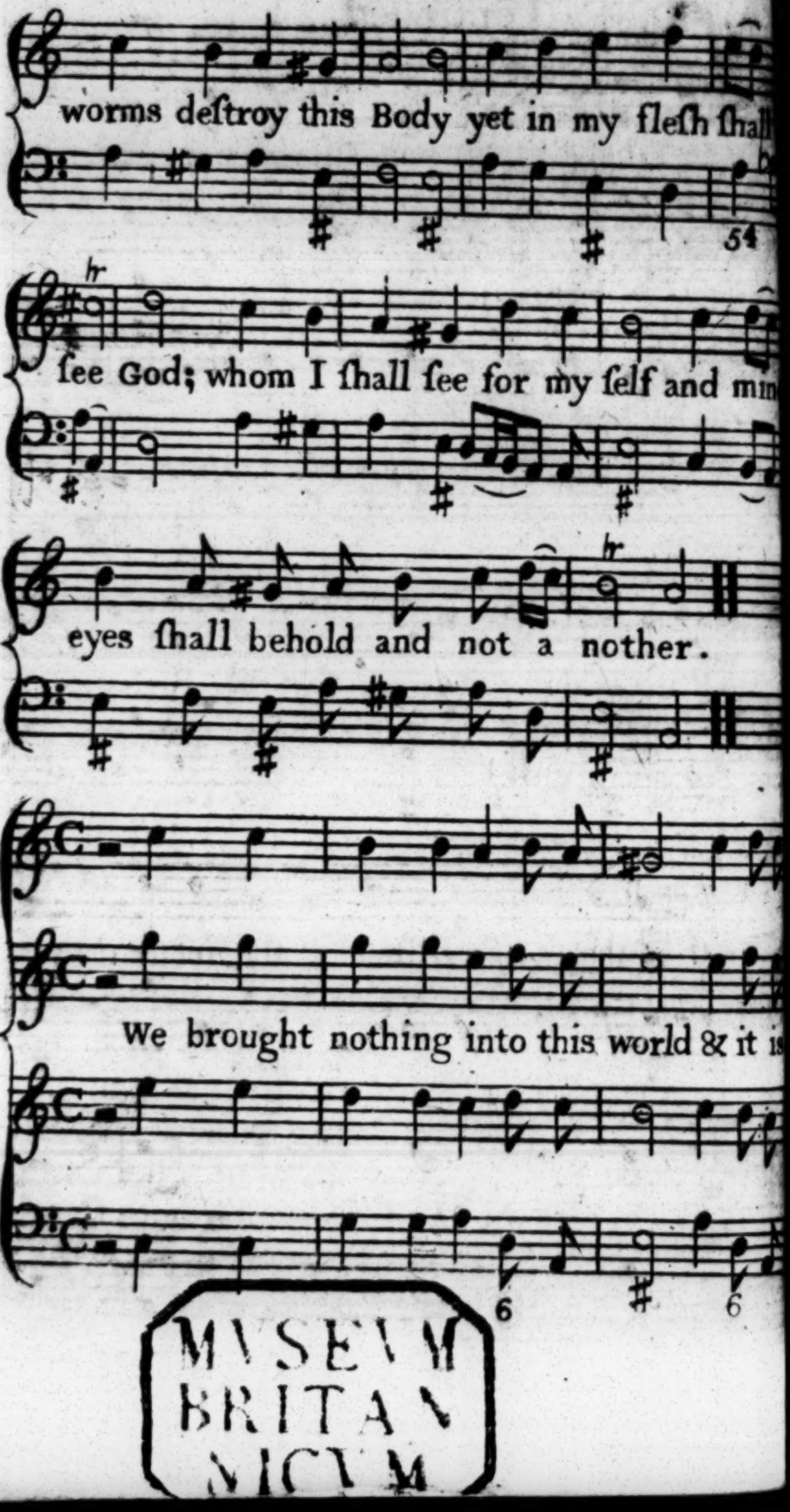
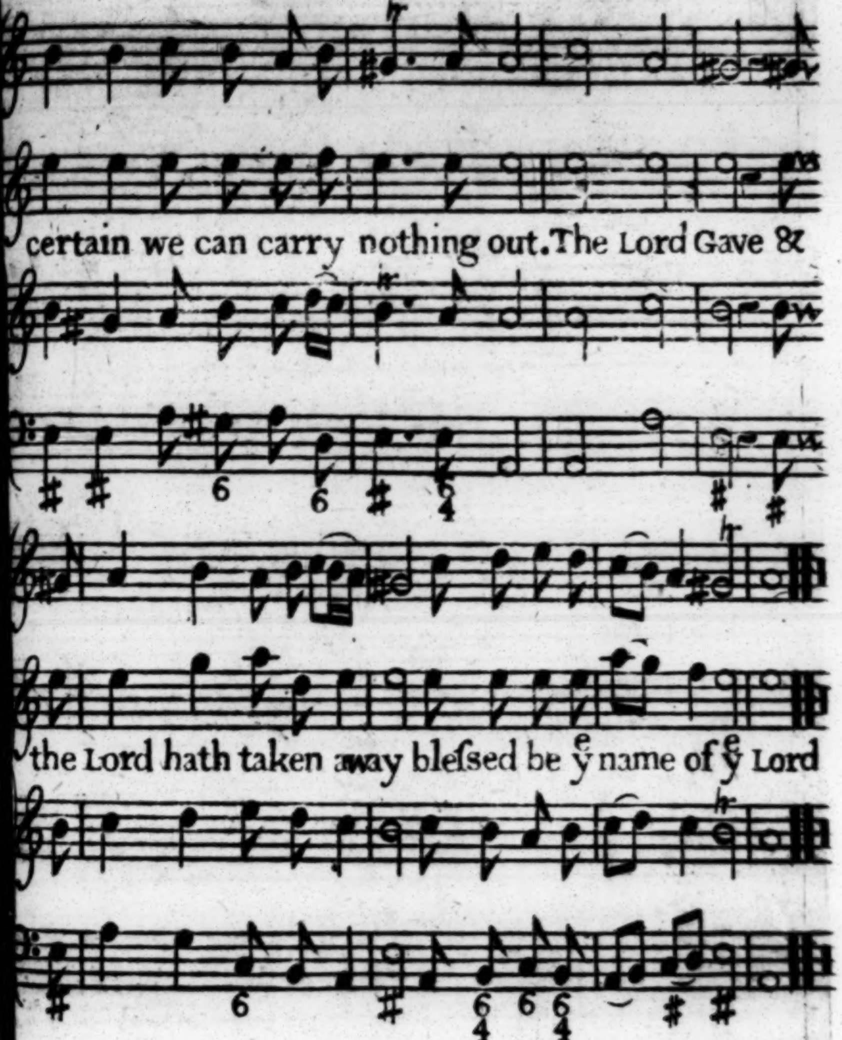
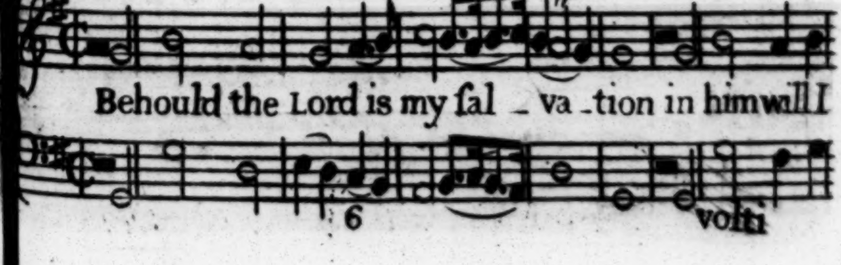

worms deſtroy this Body yet in my fleſh ſhal
54
ſee God; whom I ſhall ſee for my ſelf and min
eyes ſhall behold and not a nother.
We brought nothing into this world & it i
6
6

MVSEVM BRITANNICVM

Continued.


certain we can carry nothing out. The Lord Gave &
the Lord hath taken away bleſsed be $\overset{e}{y}$ name of $\overset{e}{y}$ Lord

An Anthem.



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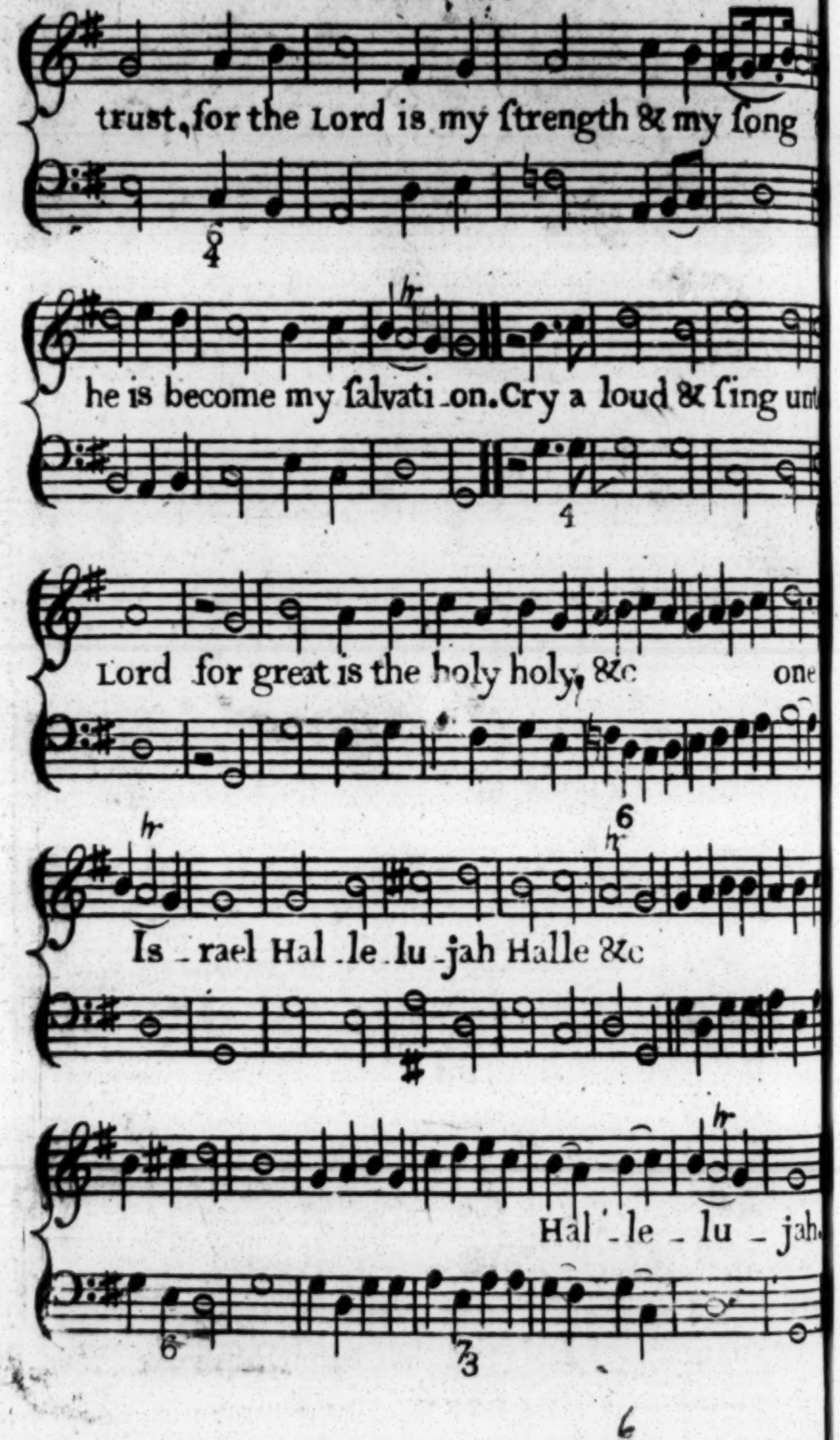
trust, for the Lord is my ſtrength & my ſong
he is become my ſalvati_on. Cry a loud & ſing unt
Lord for great is the holy holy, &c one
Is_rael Hal_le_lu_jah Halle &c
Hal_le_lu_jah.

6

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